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Issue 109

Digital SLR Photography



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BEST EVER
PICTURES**

AFTER DARK

OUR EXPERTS HELP FILL YOUR EVENINGS WITH FANTASTIC NIGHT PHOTOGRAPHY



Improve your skills

Step-by-step guides
for better landscapes,
portraits & more *p31*



Property portfolio

Take on architecture
like a pro with our
photo workshop *p52*



Style counsel

Clive Arrowsmith
talks portraits,
fashion & beauty *p86*





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Marty McFly, thanks for popping by!

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WELCOME TO THE DECEMBER 2015 issue of *Digital SLR Photography*. For many, this time of year can seem a bit miserable, what with the drop in temperature and shorter days. For avid photographers though, these factors promise fresh opportunities. Less daylight hours means longer nights and, with that, more chances to try out techniques at a reasonable hour; you can capture a memory card full of images and still be tucked up in a warm bed before midnight. As you'll see in this issue's *Photo Skills* (page 31) and *Ultimate Guide* (page 68), night photography has plenty to offer the dedicated photographer.

As well as a variety of techniques, we've packed the magazine with incredible inspiration from leading professionals: David de Rueda's brilliant urbex images of remote Soviet locations and an exclusive interview with the legendary fashion and portrait photographer Clive Arrowsmith. Finally, don't worry about spending too much this festive season. We've dedicated our *Gear* section to giving you comprehensive guides to the best budget camera outfits, as well as a selection of brilliant *Christmas Gift Ideas*. You've plenty to enjoy and inspire you in this issue, so get shooting and have a great month's photography. All the best!

Daniel Lezano **Editor**



Join a growing community

OVER HALF A MILLION FOLLOWERS AND GROWING! Get online and interact with the experts at *Digital SLR Photography*. You can follow us on Facebook (facebook.com/digitalslrphoto), tweet us on Twitter (@digitalslrphoto), join us on Flickr (flickr.com/groups/digitalslrphoto) or email us (dsirfeedback@dennis.co.uk) to keep up to date with all that's going on in photography.



ON THIS MONTH'S COVER...

This month's atmospheric cover image was taken by regular contributor Lee Frost and captures the beautiful city of Edinburgh at night. Capturing great images of your local town or city is just one of the topics covered in our *Ultimate Guide to Night*, starting on page 68.



SUBSCRIBE TODAY!

You can get your monthly fix of *Digital SLR Photography* inspiration and advice direct to your door or mobile device by subscribing to our print and/or digital editions. We always have some great money-saving offers or free gifts for subscribers, too! For more details, see page 94.



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CONTRIBUTING THIS MONTH:



Daniel Lezano

With over 30 years' experience as an enthusiast SLR photographer and 20 years on photo magazines, editor Lezano is as passionate as ever about photography, in particular portraits.



Caroline Schmidt

With extensive experience as a magazine journalist, contributing editor Caroline is passionate about photography and delivering an inspiring magazine each month.



Jordan Butters

With a finger always on the pulse of all things photography, Jordan turns his hand to most things: he's our social media master, features guru and talented pro photographer.



Ross Hoddinott OUTDOOR

He's not only an award-winning nature photographer, a leading expert in landscape and wildlife photography, he's a top tutor, too. rosshoddinott.co.uk



Helen Dixon LANDSCAPES

Helen is living the dream, having given up a full-time job to live in Cornwall and become a professional landscape photographer. helendixonphotography.co.uk



Lee Frost LANDSCAPE & TRAVEL

A long-standing regular contributor, Lee is a fountain of knowledge when it comes to shooting landscapes and delivering expert tutorials. leefrost.co.uk



Colin Jarvis ARCHITECTURE

A professional for ten years, Colin regularly runs workshops helping others to learn the craft of shooting landscapes and architecture. colinjarvis.co.uk



Simon Kitchen LANDSCAPES

The award-winning landscape photographer returns to our pages to guide you through his locality in North Wales for *Location Guide*. landscapephotographyuk.com



Paul Ward LIGHTING

A pro photographer, Paul is a creative genius and expert on lighting. This month he demonstrates his favourite technique for lighting cars at night. paulwardphotography.com



David de Rueda URBEX

In this month's *Nikon Story*, David tells us how he managed to explore some of Europe's best hidden ex-Soviet locations and buildings. davidderueda.com



Clive Arrowsmith PORTRAITS

With a new book just released, we speak to one of Britain's finest ever photographers about an illustrious career spanning five decades. clivearrowsmith.com

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Portfolio

Falling For You by Suzy Mead

500px.com/portraitsbysuzy

"When photographing toddlers, it helps to give them something to hold – it keeps them calm and happy. Here, I gave little Joshua a leaf and played peek-a-boo behind my camera. Using a high ISO and wide aperture allows me to use a fast shutter speed, so I needn't worry about camera shake or the child's quick movements. The floating leaves are added in processing using Jessica Drossin's leaf overlays."

Canon EOS 6D with Canon EF 135mm f/2L USM lens.
Exposure: 1/1250sec at f/2 (ISO 400).



Fox's First Snow by Roeselien Raimond

www.roeselienraimond.com

(Top) "This juvenile red fox experiences snow for the first time. She seemed fascinated with it. Photographing in snow is always difficult. It's hard to protect your gear and the falling snowflakes make focusing difficult. Not to mention the fact that your hands get frozen, so warm clothing is of the uttermost importance in these circumstances."

Canon EOS 7D with EF 300mm f/4L IS USM lens. Exposure: 1/800sec at f/6.3 (ISO 1250).

Magical Morning by Roeselien Raimond

(Left) "This pond is in my home city, but the fog had erased all ugly urban elements and my familiar surroundings were transformed into a magical pink world, where the boundary between water and air was barely perceivable. I had to lie down in the wet sand for this point of view, which left me completely soaked and cold, but it was worth it!"

Canon EOS 5D Mk III with EF 300mm f/4L IS USM lens. Exposure: 1/320sec at f/11 (ISO 800).



King of the Forest by Roeselien Raimond

(Below left) "Photographed in the Netherlands, during autumn, this image was a challenge to capture. You never know when the forest will be at its best: too early and the leaves are still green, but too late and you risk an autumn storm blowing the decorations away. When this beautiful fallow deer buck appeared I captured this moment."

Canon EOS 5D Mk III with EF 300mm f/4L IS USM lens. Exposure: 1/320sec at f/5 (ISO 3200).



Yellow River by Roeselien Raimond

(Right) "Years ago I took photos of Banded Demoiselles while on vacation. Damselflies are rare where I live, but the past summer we experienced a heatwave and the country was paralysed by it – except for me. I was standing in a refreshing river, having a great time capturing these gorgeous metallic-looking damselflies."

Canon EOS 5D Mk III with EF 300mm f/4L IS USM lens. Exposure: 1/500sec at f/8 (ISO 1250).



Portfolio

Enchanted Eliassen by Janne Kahila

www.paintingwithlight.de

(Right) "Taken in the Lofoten Islands of Norway, the fishermen's cabins looked stunning with the peak of Olstinden in the background. It's a panorama made of three images, shot using a Big Stopper and an ND graduated filter to capture cloud movement. The sky was packed with interesting colour tones, which the calm surface reflected."

Canon EOS 6D with EF 16-35mm f/2.8L II lens. Exposure: 30 seconds at f/13 (ISO 100).

Oceanic Settlement by Janne Kahila

(Below) "This is taken from a famous viewpoint called Reinebringen, which offers an amazing view of the Atlantic route and the city of Reine. I had to climb a very steep 500m route, which was slippery after an intense downpour earlier in the day, but the view was worth it! Again, this is a three-image stitch using a ten-stop ND filter. I chose to leave the blue cast created by the Big Stopper as it suited the scene."

Canon EOS 6D with EF 16-35mm f/2.8L II lens. Exposure: 61 seconds at f/11 (ISO 100).

Towards the Light by Janne Kahila

(Below right) "This is an exposure-blended panorama of three images taken from the Lofoten Islands. The weather was beautiful, with constantly changing light. A boat created some interesting ripples on the surface of the water, as the sun peaked through the clouds to create a nice sunburst. This was one of those moments when everything just worked out perfectly at the same time."

Canon EOS 6D with EF 16-35mm f/2.8L II lens. Exposure: 1/60 sec at f/13 (ISO 100).

500px Perfect for photos

Every photographer featured in *Portfolio* receives a year's Awesome membership to online photo community, 500px. The Awesome membership includes unlimited uploads, advanced statistics, Google Analytics support, a customisable portfolio and the option to licence your images through 500px Prime. 500px is the perfect place to discover, share, buy and sell inspiring images from the best photographers from around the world.

For more information on 500px memberships, visit: www.500px.com/upgrade







Rhea in the city by Surabhi Gupta

500px.com/surabhi_gupta

(Top) "This image was taken in a foyer between two buildings in Perth city centre, Australia. We spotted a few potted plants, so I placed the model behind one of them so that she was semi-covered by the foliage. I found the final composition interesting and mysterious. Achieving sharp focus on the eyes through the foliage was the hardest part."

Nikon D610 with Sigma 35mm f/1.4 lens. Exposure: 1/80sec at f/2 (ISO 320).

Waves by Surabhi Gupta

(Left) "An average portrait can be made more interesting with simple props. Here, I used some printed fabric. The image was taken using natural light just after the sunset. I asked the model to keep on changing her pose along with the placement of fabric and I liked the composition of this particular image upon review."

Nikon D610 with Sigma 35mm f/1.4 lens. Exposure: 1/80sec at f/1.8 (ISO 100).

Hiding from the world by Surabhi Gupta

(Below left) "I took this portrait indoors using natural window light. Tahnee, my model, has stunning eyes and I wanted an image that emphasised this. I used Gypsophila flowers to cover most of her face and to bring the attention to her right eye. A shallow depth-of-field was critical to ensure her eye was sharper than the rest of the image."

Nikon D610 with Sigma 35mm f/1.4 lens. Exposure: 1/100 at f/2.8 (ISO 160).

Kylie Fairywern by Surabhi Gupta

(Right) "This is one of my favourite images. I shot this during late afternoon using natural light. It was a partially-cloudy day, which was ideal for our shoot as we had the wonderful drama in the sky without the flatness of an overcast day. The drama of the sky, along with the soft light from the sun, created a very atmospheric photograph in my view."

Nikon D610 with NIKKOR AF-S 85mm f/1.4G lens. Exposure: 1/500sec at f/4 (ISO 100).



Snapshots

YOUR MONTHLY PHOTO DIGEST

The FINAL FRONTIER

AWARD
RESULTS

EXPLOSIVE SOLAR FLARES, COMETS SAILING THROUGH THE GALAXY, AND ECLIPSES THAT PLUNGE THE PLANET INTO TOTAL DARKNESS. THE 2015 INSIGHT ASTRONOMY PHOTOGRAPHER OF THE YEAR AWARDS HAS RECEIVED TRULY OUT-OF-THIS WORLD IMAGERY...

MAN'S FASCINATION WITH the stars and planets has existed since the dawn of civilisation and, more recently, advances in digital technology have helped not only scientists explore the solar system from the comfort of Earth, but they have enabled photographers to capture previously impossible images with modest kit. The 2015 Insight Astronomy Photographer of the Year awards are a testament to this, with thousands of jaw-dropping entries flooding in from all around the world.

Entrants were divided into eight main categories: Aurorae; Galaxies; Our Moon; Our Sun; People & Space; Planets, Comets & Asteroids; Skyscapes sponsored by Insight Investment; Stars & Nebulae; and Young Competition. There were also two special prizes: The Sir Patrick Moore Prize for Best Newcomer and Robotic Scope, for images taken with a remote robotic telescope and processed by the entrant. The competition had more than 2,700 entries from over 60 countries, making this the award's biggest year to date.

OUR MOON RUNNER UP

ISS Terminator Moon by Daniel Fernández Caxete: Madrid, Spain. The International Space Station crosses the face of the Moon and the lunar terminator travelling at approximately 28,800 kilometres per hour. At the opposite end of the image, the photographer has captured Rupes Recta, a linear fault on the Moon that is often a popular target for amateur astronomers.





1

©LUC JAMET

The top prize of £2,500 cash and coveted title of 2015 Insight Astronomy Photographer of the Year was awarded to French photographer Luc Jamet for his image of the total solar eclipse on 20 March 2015, shot over a snow-coated expanse in the Norwegian territory of Svalbard. Luc's image shows not only the eclipse and the icy landscape plunging into darkness, but the incredible colours in the sky that only exist for a few moments during a total eclipse.

The team of judges narrowed down images to 138 shortlisted entries, and then a selection of 32 winning images. The final collection is currently on display as part of a large exhibition at the Royal Observatory Greenwich in London and there is also a book available, entitled *Astronomy Photographer of the Year: Collection 4*, which contains the best of the 2015 awards, with over 120 of the winning and shortlisted entries inside.

We would recommend that you get yourself down to the Royal Observatory Greenwich before 26 June 2016 to view the astounding images for yourself, but in the meantime we've picked out a selection of our favourites from the winners. For more on the competition, the exhibition and the book, visit: www.rmg.co.uk/whats-on/exhibitions/astronomy-photographer-of-the-year.

1) SKYSCAPES SPONSORED BY INSIGHT & ASTRONOMY PHOTOGRAPHER OF THE YEAR OVERALL WINNER

Eclipse Totality over Sassendalen by Luc Jamet: Spitsbergen, Svalbard, Norway. The total solar eclipse of 20 March 2015 seen from Svalbard – one of two habitable locations that witnessed totality just 16 seconds after it began. Venus can also be seen, as a bright spot in the upper left of the image.

2) OUR SUN WINNER

Huge Prominence Lift-off by Paolo Porcellana: Costigliole d'Asti, Italy. A massive, searing hot loop of plasma radiates from the edge of the Sun in a phenomenon known as a solar prominence. The prominence reached a length of over 700,000km – roughly equal to the radius of the Sun itself.

3) GALAXIES WINNER

M33 Core by Michael van Doorn: Almere, Flevoland, Netherlands. Lying around three million light years away, M33 is the third largest member of the local group of galaxies behind the Andromeda Galaxy and the Milky Way.

4) PEOPLE & SPACE WINNER

Sunset Peak Star Trail by Chap Him Wong: Lantau Island, Hong Kong. Campers shelter looking up to Sunset Peak, the third highest mountain in Hong Kong. The stars appear to flash across the night sky leaving trails in their wake.

5) YOUNG ASTRONOMY PHOTOGRAPHER WINNER

A Celestial Visitor by George Martin: Market Harborough, Leicestershire, UK. Comet Lovejoy has become known for its distinctive, bright green colouring, caused by excited molecules of cyanogen and diatomic carbon in its nucleus.

6) AURORAE WINNER

Silk Skies by Jamen Percy: Abisko National Park, Lapland, Sweden. After many hours atop a mountain the photographer saw the reflection of the aurora in the snow and captured this shot of the light show coursing through the night sky.



©PAOLO PORCELLANA



©MICHAEL VAN DOORN



©JAMEN PERCY



©CHAP HIM WONG



©GEORGE MARTIN

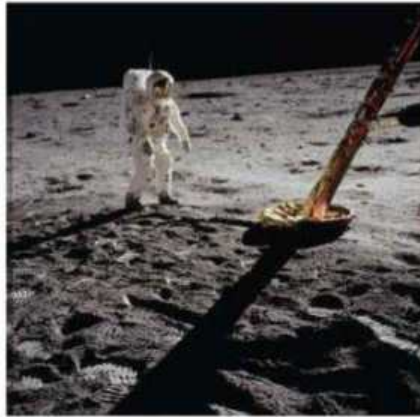


ASTRONOMICAL ALBUMS AVAILABLE

The Project Apollo Archive and NASA unveil a treasure trove of unprocessed images from historical lunar landings

PHOTOGRAPHS FROM THE 1969 Apollo 11 lunar landings are some of the most instantly recognisable and important images of our time. And most recently, space enthusiasts have compiled and uploaded over 8,400 high-resolution files from the missions.

The Project Apollo Archive, headed by archivist Kipp Teague, is responsible for the astounding collection, all unprocessed scans from the NASA astronaut's Hasselblad



medium-format cameras. Not only are the lunar landings documented in previously-unseen detail, the astronauts' journeys from Earth and back are also featured – it's like a slideshow of the most out-of-this-world holiday photos you'll ever see!

The original few moon landing photos previously had conspiracy theorists and naysayers claiming that the landings were faked in order to win the space race. They do



say seeing is believing, so hopefully the 8,400 examples now available online will silence the doubters!

If space exploration floats your boat and you want to peruse the collection for yourself then all of the images are free to view on Flickr. A word of warning though – you can easily lose a few hours doing so!

To find out more, visit: www.flickr.com/photos/projectapolloarchive



Panoramas on the moon

AFTER LOOKING THROUGH the Project Apollo Archive on Flickr, Caithness-based photographer Maciej Winiarczyk noticed that many of the images taken on the surface of the moon were shot in a sequence. Loading the images into editing software, he was able to create panoramas of the pictures, exactly as you would sequences shot on Earth, to offer stunning wide-angle views of the lunar surface as you've never seen them before.

Maciej used a combination of Photoshop and Lightroom, depending on what the image required, to create the panoramas before completing any final adjustments. When shooting his own images, Maciej's interests are panoramic landscapes, nightscapes and astrophotography, and the project seemed like a natural fit as it combines all three!

#EARTHART

YOU'D THINK THAT an abstract landscape series shot entirely from a single window would be somewhat lacklustre. However, the view from Scott Kelly's office is unlike anything else on Earth, quite literally.

Not only has the 51-year-old NASA astronaut just set the record for the longest time an American has spent in space, he's also become somewhat of a Twitter hit, amassing over half-a-million followers thanks, in part, to his creative and mesmerising *#EarthArt* series. Floating inside the ISS Cupola module, Kelly shoots stunning views of Earth before enhancing colours to create vivid abstracts. Kelly's top-down images make windswept deserts look like streaking watercolours and rivers appear like veins on a leaf.

If you fancy seeing more of Kelly's incredible images, follow him on Twitter @StationCDRKelly



SCOTT KELLY/NASA

IT'S TIME TO GO WILD!

WILDLIFE RESULTS

WHEN IT COMES TO OUTSTANDING WILDLIFE PHOTOGRAPHY, THE CREAM OF THE CROP ARE ON DISPLAY AT THE NATURAL HISTORY MUSEUM

IT'S THAT TIME of year again when the world's best wildlife photographers gather their award-winning work to display at The Natural History Museum in London. The 2015-2016 Wildlife Photographer of the Year competition winners are a compelling blend of incredible photographs with interesting narratives about the natural world. Wrestling Komodo dragons, ethereal egrets and thirsty squirrels made the final cut from 42,000 entries, but it was Canadian amateur photographer Don Gutoski's haunting shot of two subarctic foxes that scooped £10,000 and the title of Wildlife Photographer of the Year.

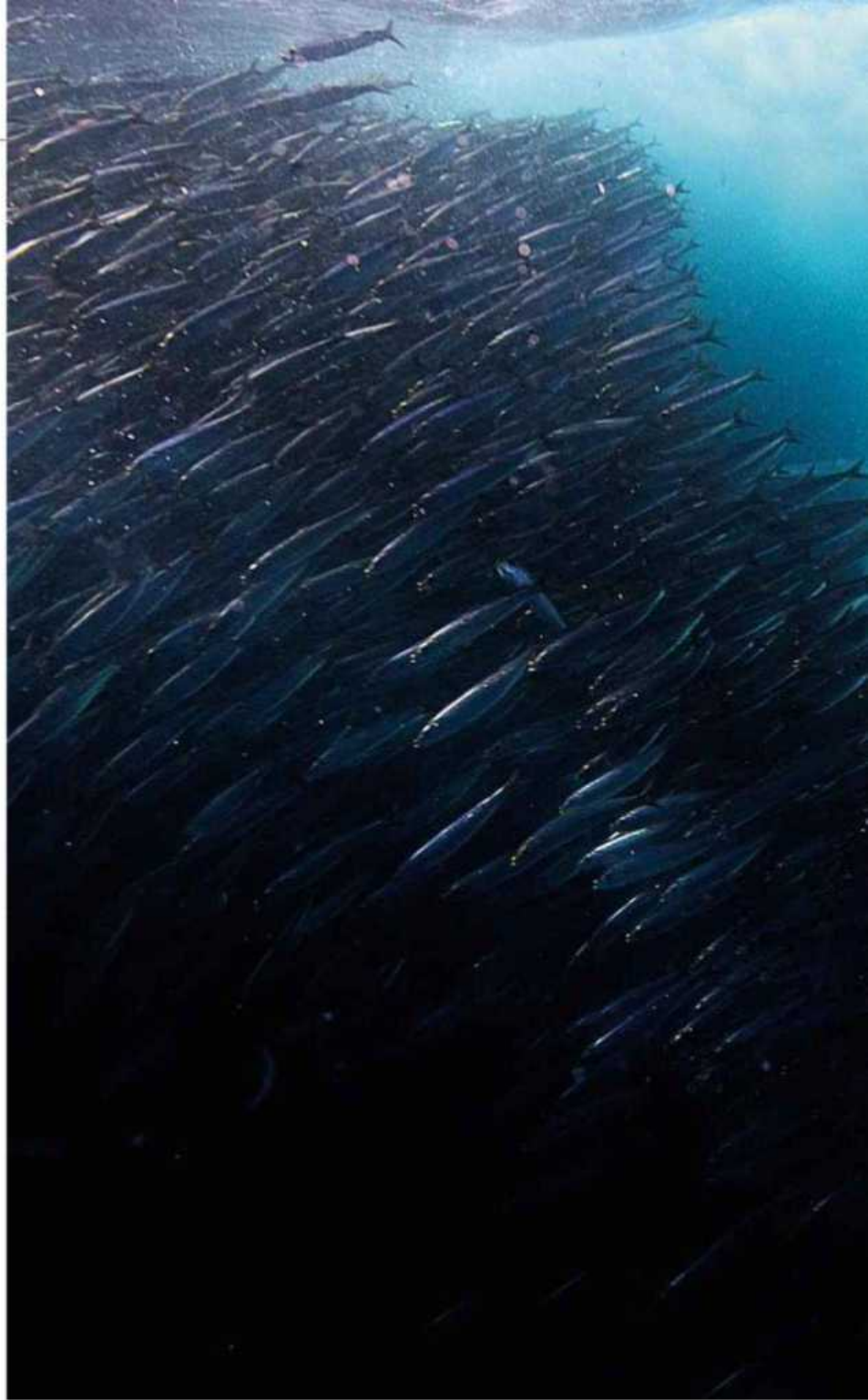
Captured in Cape Churchill where the range of the Red Fox and the Arctic Fox overlap, the image had an 'immediate impact' on the judges, according to Kathy Moran, *National Geographic* magazine's senior editor. "What might have been simply a straightforward interaction between predator and prey struck the jury as a stark example of climate change, with Red Foxes encroaching on Arctic Fox territory. The image works on multiple levels: it is graphic, it captures behaviour and it is one of the strongest single storytelling photographs I have seen," she adds.

You can see the winning shot, along with more than 100 other images, at this acclaimed show that celebrates the rich array of life on our planet. After its London premiere, the exhibition will embark on a UK and international tour with the aim of inspiring millions of people across the world to appreciate and conserve the natural world. The winners are on display until 10 April 2016. Wildlife Photographer of the Year is developed and produced by the Natural History Museum, London. www.nhm.ac.uk

WPOTY 2016-2017 entries

SHOULD YOU ENTER NEXT YEAR'S COMPETITION?

"It takes courage to put your photos forward, but the rewards for those who do are enormous," recalls former winner Jim Brandenburg. "When I won Wildlife Photographer of the Year 25 years ago, it opened doors for me. The publicity it generates is astonishing, so I really want to encourage every professional and dedicated amateur to think about entering. It can be a career-defining move." There are several categories to enter and prizes to be won, amounting to more than a whopping £30,000 prize fund! Among the top-ranking prizes, the Wildlife Photographer of the Year award offers £10,000; the award for the Best Portfolio: £7,500; Photo Story award: £2,500; and Timelapse Special Award: £1,750. There are also decent prize funds for the 18 Adult and Young category winners as well as other awards for you to choose from.



EDWIN GIESBERS/ WILDLIFE PHOTOGRAPHER OF THE YEAR 2015



MICHAEL AW / WILDLIFE PHOTOGRAPHER OF THE YEAR 2015



DON GUTOSKI / WILDLIFE PHOTOGRAPHER OF THE YEAR 2015



JONATHAN JACOT / WILDLIFE PHOTOGRAPHER OF THE YEAR 2015

Panasonic

THE ONE THAT'S AT EASE EVERYWHERE

CHANGING PHOTOGRAPHY



LUMIX GX8, ADAPTS INTUITIVELY.

The new LUMIX GX8 features a 20.3 megapixel sensor, letting award-winning photojournalist Daniel Berahulak achieve moving portraits of Cuban life. Crafted to precision and beautifully balanced, its free angle screen means he has the flexibility to get up close and personal with his subject – while its robust size makes it a trusty companion on all his travels. And with 4K, he has the freedom to shoot stunning, high quality video, from which he can pull the perfect still image. Not surprisingly, he never misses the shot.

See more of Daniel's photographic journey at panasonic.com/GX8Cuba



LUMIX G



PHOTO BY DANIEL BERAHULAK, LUMIX GX8, 15MM, 1/250 SEC, ISO 800



THE BILLION PIXEL DREAM

COULD A ONE MILLION-MEGAPIXEL CMOS SENSOR BE ON THE HORIZON?

THE MEGAPIXEL RACE has been steadily building since the invention of digital photography, with an explosion in pixel count over the past few years. First came the Nikon D800 with its 36-megapixel sensor and, more recently, the 50-megapixel Canon EOS 5DS heralded another jump in resolution. However, a recent breakthrough at Dartmouth's Thayer School of Engineering could bring about an end to the megapixel madness.

Eric Fossum, inventor of the original CMOS sensor, is working in conjunction with Thayer PhD candidate Jiaju Ma on a CMOS sensor that is capable of resolving one billion pixels – that's 1,000,000-megapixels in familiar terms. The project is named the Quanta Image Sensor.

"(Light) photons go into the semiconductor [the sensor chip] and break the chemical

bonds between silicon atoms and, when they break the bond, an electron is released," Fossum explains. "Almost every photon that comes in makes one electron free inside the silicon crystal. We were able to build a new kind of pixel with a sensitivity so high we could see one electron above all the background noise." Still with us? The new tech could not only represent a leap in sensitivity, it may also allow a massive number of pixels to be crammed onto a sensor.

New technology like this is always a few years away from the consumer, however we can't help but think already – how big a harvest are we going to need in the future to store all of my 1,000,000-megapixel images? To read more on the developments, visit: <http://now.dartmouth.edu/2015/09/seeing-light-and-measuring-it>



Photo Basics

SENSOR SIZE

Q I currently use a Canon EOS 60D and keep hearing people say that a camera with a full-frame sensor would be better. What does this all mean?

A A full-frame sensor is roughly the same size as a 35mm film negative – measuring 36x24mm. Usually the term crop sensor refers to an APS-C-sized sensor that is smaller than full-frame. Confusingly, APS-C sensors vary in size depending on the camera, and manufacturer – their size can range from 20.7x13.8 mm to 28.7x19.1 mm. While full-frame cameras boast a shallower depth-of-field at wide apertures and often offer greater image quality, they tend to be favoured by professionals or advanced enthusiasts.

APS-C sensors have come a long way! One advantage of an APS-C sensor is the crop factor – your lenses will have more 'reach' on your APS-C camera than on a full-frame model. For example, a 200mm lens on your EOS 60D has the same field-of-view as a 320mm lens (1.6x) on a



full-frame camera, so if you're shooting sports or wildlife you can avoid using teleconverters or expensive high-magnification telephotos to reach the same levels of zoom.

The end of the A-mount?

Sony's popular A-mount system could become a thing of the past if current indications on Sony UK's social media are anything to go by. Since the launch of the full-frame E-mount on the A7 and A7R in 2013, it looks as if efforts are focused on launching E-mount cameras. In fact, there hasn't been a new A-mount model announced since the A77 II in Spring 2014 – considering the rate at which Sony release new models, that's a long time ago!

When asked by Sony users on social media about the future of the A-mount, Sony UK's response appears to steer consumers towards the A-mount to E-mount adaptors and states that there are currently 'no A-mounts planned'.

For many wanting to upgrade, this indication comes as a disappointment, especially those who have invested heavily in A-mount lenses (including those who joined Sony from Minolta) and don't wish to use an adaptor. When asked for an official response, Sony commented: "We are fully committed to the A-mount category and are constantly working on further developments, earlier this year we launched two new A-mount lenses." This somewhat contradicts their responses on Twitter, so we'll have to wait and see if there are indeed any more A-mount models on the way.



ADOBE BACKPEDAL OVER LR UPDATE

BUGS AND CRASHES CAUSE USER UPROAR OVER LATEST CHANGES

IF YOU'RE A Lightroom user who has recently updated to Lightroom CC version 2015.2.1 or Lightroom version 6.2.1, you may have noticed a few teething problems, alongside a completely redesigned and somewhat dumbed-down Import module. Well, you aren't the only one, and LR users around the world have been up in arms about the changes, claiming that the over-simplified layout is missing key features from before and slowing down or disrupting their workflow. In response to the online uproar, Adobe has announced a complete U-turn and are to revert back to the old Import module on the next major update. If you can't wait until then, Adobe has also offered steps to roll back your version of Lightroom to the previous incarnation by following the steps on the following link: <http://bit.do/DSLR-LR-rollback>

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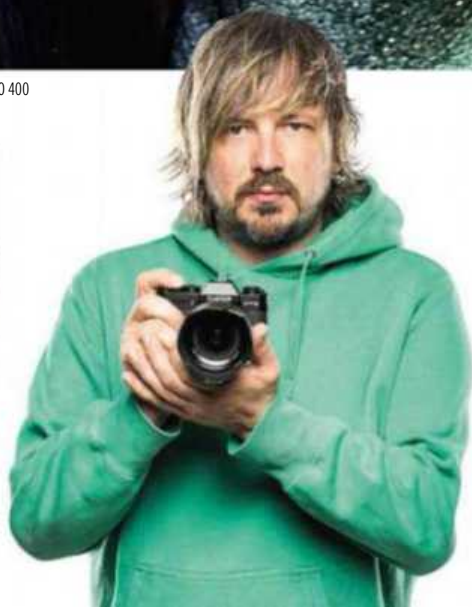
Peter Hawk, advertising photographer

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Flickr

October by Tommi Talonen

www.flickr.com/photos/130328127@N07/

As the warm hues of autumn surround us, this atmospheric capture by Tommi Talonen on Flickr really caught our eye! Tommi shot this image on an autumnal evening at Taimo Bay in Naantali, southern Finland. The striking fire of colours in the sky and the unmistakable silhouettes of two fisherman enjoying the last light of the day make this an instant autumn classic for us!

Great work Tommi and thanks for sharing!

Nikon D3100 with AF-S 18-55mm f/3.5-5.6 lens
Exposure: 1.6 seconds at f/14 (ISO 100)

Photo Fact: Did you know?

Ever felt like you've left something behind? You aren't the only one. There are currently 12 Hasselblad EDCs sitting on the moon! They were used to shoot the moon's surface between 1969 and 1972 and were left behind to allow space for rock samples to be returned.

“THERE ARE NO BAD PICTURES, THAT'S JUST THE WAY YOUR FACE LOOKS SOMETIMES”

— Abraham Lincoln —

Top Tweets

Tim Booth @timboothphoto

Thanks to @DigitalSLRPhoto for featuring the Guest Blog spot in their fab magazine – go buy it! #photography

Hayden @HMPHOTOLONDON

@DigitalSLRPhoto just reading October issue & learnt loads. #freelensing #photographer

Alex Moldovan @AlexAM_P

Thank you so much @DigitalSLRPhoto for featuring our work! @EricaMulkern

Waters Creative @Waters_Creative

Loving the 'Ghoulsh Guide to Petrifying Photography' in this month @DigitalSLRPhoto magazine. #creativity #spooky

Russell Gilmore @trumpetruss

Reading @DigitalSLRPhoto magazine is my preference to watching Downton Abbey on a Sunday evening! #inspirational

emmycphotography @emmycphoto

Oct's @DigitalSLRPhoto. I like this: "Powerful images can't be ordered online, you have to get out there & make them happen." @jordanbutter

Manfrotto UK @amanfrotto_uk

@DigitalSLRPhoto voted 190Go! Best Buy Award!

Eileen De-Quincey @EileekieDe

@DigitalSLRPhoto @AngleseyScMedia I must get a copy for my daughter, she has just started a photography course at college. I miss Anglesey.

VIDEO OF THE MONTH

How to sell a time machine

by Fullframe photographic

If you've been anywhere near the internet in the past few weeks then you'll probably already know that 21 October 2015 was officially *Back To The Future* day. Why? Because that's the date that Marty McFly travels to in the 1989 blockbuster, *Back To The Future III*! Fans of the film around the world celebrated by dressing up, going to screening parties or just watching the movies. However one photographic studio in Australia marked the occasion by doing what they do best – creating a series of composites featuring the DMC DeLorean time machine from the movies! Fullframe Photographics approached the project as they would an advertising campaign for the time machine, conducting detailed pre-production, researching 80's fashion and styles and, finally, wheeling in a replica of the car from the movies and shooting it in the studio. The car and actors were then composited into fantasy environments created entirely in 3D – impressive stuff.

Take a look at the full behind-the-scenes video here: <http://bit.do/DSLR-BTTF>.





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The Location Guide

North East Wales

North east Wales is a relatively undiscovered area for most photographers but it has a diversity of photo opportunities to rival anywhere in the UK; heather-clad hill forts affording spectacular views, ancient abbeys and castles, windswept sandy beaches as well as a wealth of industrial heritage...

LOCATION: NORTH EAST WALES / **OS REF:** SJ 160626 (OS EXPLORER: OL265 CLWYDIAN RANGE/OL256 WREXHAM & LLANGOLLEN)



North East Wales

Many of the best viewpoints in north east Wales can be found in the Clwydian and Dee Valley Area of Outstanding National Beauty (AONB). It stretches from the northern coastal town of Prestatyn, all the way down to Chirk and Llangollen in the picturesque Dee Valley. There's easy access to the northern coastline via the A55 and the A543, whilst the more rural inland areas are served by a number of smaller A-roads including the A5, A541, A525 and A494.

The north east Wales coastline is a popular tourist destination with its long, sandy beaches. For photographers the highlight is Talacre; for some it's the miles of golden sand and surrounding Site of Special Scientific Interest (SSSI), home to the rare natterjack toad, but for others it's the 18th century lighthouse that sits central on the beach. The lighthouse is most photogenic at low tide, when the textured sands are revealed and the receding tide leaves behind small pools and streams that make ideal foreground interest. With the beach running from east to west, a visit during spring or autumn is the ideal time to capture a sunrise or sunset. Talacre is four miles east of Prestatyn and 4.5 miles west of Mostyn – leave the roundabout (signposted Talacre/beach) on to Station Road and follow it to its end where you can park on the edge of the beach.

The Clwydian Range is an impressive line of undulating, heather-clad hills reaching 1,818ft high on the summit of Moel Famau. Not only does the summit have extensive views of the surrounding area, it's topped by the remains of the Jubilee Tower, constructed in 1810 to commemorate the Golden Jubilee of King George III. It's an excellent all-year-round viewpoint, where you have the chance of capturing a colourful sunrise or sunset, mists in the Vale of Clwyd or a winter wonderland after recent snowfall. The summer is also a great time to visit as the surrounded moorland is covered in colourful heather and gorse. The popular Offa's Dyke Path runs along the summit too and provides an excellent route to explore the surrounding views and hilltops if you're feeling energetic. To access Moel Famau, leave Loggerheads Country



1 & 2) MOEL FAMAU: Topped by the Jubilee Tower and the highest peak in the Clwydian Range, Moel Famau has fantastic views in all directions.
3) HORSESHOE PASS: A passing snow shower on the summit of the Horseshoe Pass, which separates Llantysilio Mountain and Marilyn Cymr-y-Brain.



ALL IMAGES: SIMON KITCHIN



4 & 5) TALACRE LIGHTHOUSE: The Point of Ayr Lighthouse towers above the golden sands of Talacre Beach in Flintshire. It's a local icon for photographers.

Useful Information

Where is it? North east Wales lies in an area often known as the Borderlands, just a few miles away from the border with England and the historic town of Chester.

Getting there: Several road networks serve the area: the A55, A483 and A494 from the north and the A5 from the east and west. Due to the more rural nature of some locations in north east Wales, access by car is by far the easiest. If travelling by rail the main stations are: Prestatyn for Talacre, Wrexham for Llangollen and Buckley for the Clwydian Hills. Buses serve main towns and some rural areas, too. For more details visit: Clwydian Range: clwydianrangeanddeevalleyaonb.org.uk/buses/; North Wales: arrivabus.co.uk/wales; North Wales train travel: arrivatrainswales.co.uk

Places to eat and sleep: The north east Wales coastline has two main tourist towns, Prestatyn and Rhyl, both offering places to stay and dining options. Llangollen is a popular destination with tourists with several places to stay and dine. The nearest towns to the Clwydian Range are the market towns of Mold and Ruthin, both offer options to stay and eat. Lyons Nant Hall Hotel & Restaurant (near Talacre): lyonsnanthall.co.uk; The Cornmill Pub, Llangollen: brunningandprice.co.uk/cornmill; Ruthin Castle: www.ruthincastle.co.uk; and Glasfryn Pub, Mold: www.brunningandprice.co.uk/glasfryn are just a few of the best.

Local Camera Shop: There are no camera shops in north east Wales but Cambrian Photography is just a short drive away in Colwyn Bay and stocks most makes and models and has a good local reputation. www.cambrianphoto.co.uk

Weather Forecast: Weather in the area is changeable; the Clwydian Range and Llangollen area tend to be wetter than the coastline. Use the Met Office Mountain Forecast service. Visit: www.metoffice.gov.uk



Simon Kitchin “Why I love northeast Wales”



“First and foremost I’m a little biased as I live here! Having said that, north east Wales is an area that has a wealth of diverse photo opportunities. It’s also the perfect place to add to your list if you’re looking for somewhere a little more off-the-beaten-track and less photographed than popular locations such as the nearby Snowdonia National Park. Much of the area falls within 150sq miles of the Clwydian Range and Dee Valley Area of

Outstanding Natural Beauty, with lots of stunning views to capture from the likes of the heather-clad hill forts of the Clwydian Range and the Horseshoe Pass, Eglwyseg Escarpment and the 12th century ruins of Castell Dinas Bran above Llangollen. There’s plenty of historical and industrial architecture to photograph too, including the 13th century Valle Crucis Abbey, the impressive fortress of Chirk Castle and the Pontcysyllte Aqueduct, a designated UNESCO World Heritage Site.” www.landscapephotographyuk.com



North East Wales

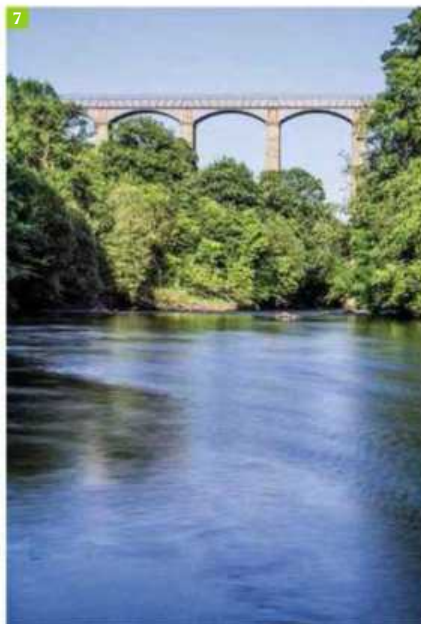
Park on the A494 heading west towards Ruthin, turn right (signposted Moel Famau) after 0.7 miles onto Bwlch Pen Barras and continue two miles to reach Bwlch Pen Barras car park. The route to the summit is on the gated track in the north west corner.

The dramatic Horseshoe Pass climbs to a height of 1,368ft on the A542 above Llangollen and, for very little effort, gives extensive views into the wooded slopes of the attractive Dee Valley and across to the limestone escarpment of Eglwyseg. Visit in the summer months to photograph the surrounding hillsides blooming in colourful heather whilst autumn and winter often sees the Dee Valley below full of swirling mists, even more photogenic when captured in the warm glow of the early morning sun. In winter it's not unusual for the pass to be

covered with snow, which makes for equally dramatic shots. Be warned though, as the pass is frequently closed to traffic. To reach the viewpoint leave Llangollen heading north west on the A542 (signposted Horseshoe Pass) and follow it as it climbs steadily for five miles to reach a large lay-by at the summit.

The 13th century ruins of Castell Dinas Bran tower above the town of Llangollen and its summit provides one of the very best viewpoints to admire the area's varied landscape: the rugged, limestone escarpment of Eglwyseg to the north, the wooded Dee Valley to the east and west and the high peaks of the Berwyn Mountains to the south. Sunset in the winter months from here can be spectacular, while visiting on a misty autumn morning can find yourself surrounded by ethereal mists in the valley below. Take a longer lens to pick out interesting features of the surroundings,

especially Eglwyseg Escarpment, which offers many great detail shots. Just a short drive away there's another excellent vantage point of the castle, perfect for capturing a wide shot of the structure in its surroundings. Reach the castle from Llangollen on Wharf Hill (besides the Bridge End Hotel), turn right onto Wern Road immediately after crossing the canal bridge and continue along the narrow lane for one mile to reach a junction with the Panorama Walk, where you can park carefully by the roadside. Retrace your steps to the signed/gated pathway that climbs to the summit. For the alternative viewpoint turn right when reaching Panorama Walk, continue two miles to a sharp left turn with a gravel track and wooden bench on the right. Park on the left and walk downhill to the obvious plateau. Arrive here for sunrise in the autumn or winter when the warm golden-hour light adds beautiful tones to the castle ruins.



6) CASTELL DINAS BRAN: Autumn mists in the Dee Valley swirling around Castell Dinas Bran.

7 & 8) PONTCYSYLLTE AQUEDUCT: Thomas Telford's 19th century engineering marvel, The Pontcysyllte Aqueduct, carrying the Llangollen Canal across the River Dee.

The Pontcysyllte Aqueduct, the longest in Britain, was built by the Victorian engineer Thomas Telford in 1805 and is definitely one for the must-see list. The aqueduct towers 126ft above the River Dee – a walk across isn't for the faint-hearted, and there's a surprising variety of shots to be had. Try detail shots using the structure's intricate patterns, formed of weather-worn cast iron, and make sure you hang around long enough to photograph one of the many narrow boats that make the journey across. During the holiday season it gets extremely busy so there's little to no waiting involved. Wider lenses are really effective at making the most of perspective to emphasise the height and length of the aqueduct and, as it spans the River Dee running north to south, visiting for sunrise or sunset

Start Shooting



Things to shoot: Point of Ayr lighthouse at Talacre with the colourful backdrop of sunset, the Jubilee Tower on the summit of Moel Famau, a dramatic sunset from the top of the Horseshoe Pass, swirling mists in the Dee Valley from the ruins of Castell Dinas Bran, a narrow boat passing over the dramatic setting of Pontcysyllte Aqueduct.



Recommended kit: Pack wide-angle and telephoto lenses, a tripod, ND & ND grad filters, waterproof clothing and footwear.



When to go: There's something for any season but autumn is a great time in the Dee Valley as there's a good chance of misty valley floors and the woodlands are at their most colourful. The Clwydian Range looks wonderful when the heather is in bloom during August.



gives you chance to capture it with warm side-lighting. The canal either side of the aqueduct is worth exploring too – there's excellent potential for more detail shots using the moored narrow boats. Access to the aqueduct is from the village of Trevor on the A539. On reaching the village centre, look for the signed turning to the aqueduct/Trevor Basin on to Station Road where there are two main car parks.



Keep shooting! Other great locations around north east Wales



**8
MILES
SOUTH**

1) LLANGOLLEN TOWN

The main tourist town of the Dee Valley, set amidst wonderful scenery. Llangollen offers plenty to see: Llangollen Canal and Wharf, Horseshoe Falls, Valle Crucis Abbey, Plas Newydd and the Llangollen Steam Railway are all worth a visit.



**16
MILES
EAST**

2) CLYWEDOG VALLEY

An interesting 5.5-mile heritage trail near Wrexham along the River Clywedog, passing through restored lead mine workings, mills and iron works and areas of natural woodland with a handful of photogenic man-made waterfalls.



**27
MILES
S.WEST**

3) PISTYLL RHAADR

One of the 'Seven Wonders of Wales', the 240ft waterfall of Pistyll Rhaeadr is surrounded by natural woodland, spectacular in autumn, in the foothills of the Berwyn Mountains near Llanrhaeadr-ym-Mochnant in the Tanat Valley.

ALL IMAGES: SIMON KITCHIN

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PHOTO SKILLS

IDEAS & ADVICE FOR BETTER PHOTOS



PAINTING WITH LIGHT p37

FUN WITH LIGHT AT NIGHT – PAUL WARD
SHARES A GREAT TECHNIQUE TO TRY



p32 NIGHTSCAPE: A SHOT IN THE DARK THAT'S A GUARANTEED SUCCESS



p40 WINDOW-LIT PORTRAIT: SHOOT PORTRAITS IN YOUR OWN HOME



p44 AUTUMN SCENE: CAPTURE THE STUNNING COLOURS OF AUTUMN



p48 ALONE IN A CROWD: TRY THIS CAPTIVATING EDITING TECHNIQUE

SHOOT A MOONLIT NIGHTSCAPE

LANDSCAPE PHOTOGRAPHER HELEN DIXON HEADS OUT AFTER DARK TO ST MICHAEL'S MOUNT IN CORNWALL TO SHOW YOU WHY THE GOLDEN HOUR SHOULD NOT BE CONSIDERED THE ONLY HIGHLIGHT OF THE DAY

CAMERA: NIKON D810 / LENS: ZEISS 21MM F/2.8





AS NIGHT STARTS to roll in a little earlier at this time of year, you might think your scope for shooting landscapes is smaller, but actually you've more opportunity than ever. It's not just the vibrant sunsets that set the skies on fire at a polite hour, but the moon is an amazing light source and tends to be incredibly bright at this time of year, meaning that you can shoot right through the golden hour, into the blue hour and far beyond. Planning your moonlit landscape shoot should start with ascertaining when the next full moon will be. While you don't need a full moon to capture beautiful images, you have two to three days either side of the full moon when the light is optimal. When assessing the conditions, too, don't be dissuaded by a cloudy sky. As long as the clouds are not so dense that they block the moonlight, a few clouds can add motion and complement your composition. Before you embark on your night of shooting, make sure that you pack a torch or head torch and wrap up in warm, comfortable clothing – you may not need it for sunset, but you'll certainly need it by a water's edge by the time night arrives.

1 COMPOSE YOUR SHOT It can be difficult to compose a landscape at night when looking through a viewfinder, or even using LiveView. If you arrive after dark, set up your camera on a tripod and with the ISO rating at ISO 6400, take a test shot to see how your composition looks and then adjust its position as necessary. Once you're ready, remember to lower your ISO to between ISO 800-1600.

2 SET THE EXPOSURE An aperture of f/5.6 to f/8 is about right for this type of landscape and you don't want your exposure to be any slower than 30 seconds, otherwise you'll start to introduce movement in the stars. Work in manual mode and focus a third of the way in to your frame, or use hyperfocal distance, to maximise depth-of-field.

3 BALANCE THE EXPOSURE It is surprising how bright the moon can be, making night-time shots a lot easier to achieve than you might think. My problem with St Michael's Mount was balancing the ambient light with the dominant floodlights. The light coming from the mount was so overpowering, I knew the only way to capture enough detail would be to bracket the exposures and blend the images together.



TOPTIP: Use your histogram

Don't rely on the LCD monitor when working in the dark. Your image will appear bright on the back of the camera but in reality it probably isn't bright enough. Use the histogram, but don't look for an even distribution of information, otherwise your night shot will look like it was taken in the daylight, which defeats the object of this shoot.



MOONLIT NIGHTSCAPES: OTHER IDEAS TO TRY...



1) SHOOT THE MOON: For an alternative view, try to include the moon in your landscape and simplify your composition. This image was shot at 25 seconds at f/6.3 (ISO 800) – the moon is so bright, you might think it daytime.



2) ONLY USE AMBIENT LIGHT: Once the lights of St Michael's Mount had been turned off, it was a lot easier to get an accurate exposure in a single frame. This image was taken using a 30 second exposure at f/6.3 (ISO 800).

ON THE RIGHT SIDE OF THE MOON

When man-made lights interfere with natural light, quite often you've no choice but to blend bracketed exposures.

Exposure: 15 seconds at f/5.6 (ISO1600)



SIGMA

3 Day Test Drive



Sigma has teamed up with a number of retailers throughout the UK to offer you a free three day 'test drive' of the latest Sigma digital cameras.

The range of Sigma cameras provides photographers with a tool to capture images with a jaw-dropping level of detail. Each of these cameras utilise a three-layer Foveon image sensor which is renowned for producing exceptional skin tones and a film-like quality. The sensor works by using three silicon-embedded layers of photo detectors and can efficiently reproduce colour more accurately, and offer sharper resolution, pixel for pixel, than any conventional image sensor.

The following retailers have committed to stock a selection of Sigma digital cameras and accessories. The latest range of Sigma cameras are available from these retailers to try for three days, free of charge.

This is a great opportunity for photographers to try out the Foveon based cameras and see for themselves how good they really are. Please contact one of the participating retailers for more information and availability to avoid disappointment.



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Cambrian Photography

87-89 Abergele Road, Colwyn Bay, LL29 7SA
Tel: 01492 532 510 | www.cambrianphoto.co.uk

LIGHT THE WAY

PROFESSIONAL PHOTOGRAPHER PAUL WARD SHOWS YOU AN EASY AND BUDGET-FRIENDLY METHOD FOR LIGHTING AN OBJECT IN THE DARK AND CAPTURING TRULY CREATIVE RESULTS

CAMERA: NIKON D800 / LENS: NIKKOR AF-S 24-70MM F/2.8G

PAINTING WITH LIGHT is a fun and incredibly satisfying technique to use. By moving a light source during a long exposure, you are able to illuminate large objects evenly with a relatively small light source. You cannot see the results as you 'paint' them, but peek at the back of the camera after each long exposure to see the fruits of your labour.

To demonstrate the technique, I'm light painting a car with a homemade light source. While there are various devices that are built with light-painting in mind, it can be cheaper and more satisfying to build your own. My light source comprises three battery-powered strip lights bundled together and a strip of right-angled aluminium to hide the back of the lights to avoid the camera

recording them as light trails. Although my set-up has a lower power than a dedicated light stick, like an Ice Light, the strip lights are available from most large home improvement stores for about £10 each – they are usually used to light under cabinets in kitchens and garages. And as they're each battery-powered, you can adjust effects by switching one or two off intermittently.





1 FIND YOUR COMPOSITION Find a safe area to shoot in where you won't get in anyone's way. A dark car park with some background graffiti for interest works here. Park the car and set up your camera on a tripod to find your composition. As it's so dark, I bump the ISO right up and take some test shots using natural light until I'm happy with the framing. Remember to turn the ISO back down if you do this!



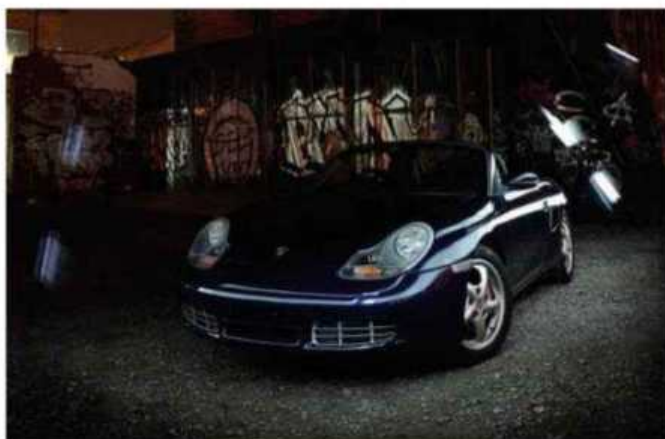
2 CAMERA SETTINGS Choose manual mode and select a low ISO rating to keep noise at bay. A mid-aperture will also help optimise image quality and give you enough depth-of-field to keep the car sharp from front to back. The shutter speed that you choose depends on the level of ambient light. Take a test shot using ambient light only at 15 seconds long to start with, and adjust from there based on the results.



3 IT'S TIME TO PAINT You can either trigger your shutter using the self-timer facility or, as I've done, use a wireless remote release once in position. Once the exposure starts, sweep your light source over the car, following its lines and curves to light it. Aim to move smoothly and steadily. Once done, return to the camera and check the results. Look at the highlights created and make a note of any areas that need re-doing.



4 ADJUST AS REQUIRED Aim to complete one full sweep of the side of the car in the time it takes for your exposure, counting in your head as you go. There's a bit of trial-and-error involved with this technique. The speed that you move at and strength of the light affects the level of illumination. The stronger your light source, the faster you can move and further from the car you need to be.



5 LIGHT IN SECTIONS Repeat this process to light the car bit by bit. Usually you only need to combine three or four frames to light the whole car from this angle – one side, the front, the roof and the wheels. Sometimes you can light the entire car during one exposure, but it's far easier and more reliable to light it in sections and then combine the different areas of light during processing.



6 PROCESS Load your ambient shot from earlier into Photoshop – this will be your base image. Then, one by one, copy and paste in the different light-painted images, changing the Blend Mode of each to Lighten so that only the light-painted parts show up. Next, use the Eraser Tool, or a Layer Mask, on each layer to erase the lights above the car. Just the perfectly illuminated car against the background remains!

PAINTING WITH LIGHT

This effect is great for making objects really stand out against darker surroundings – give it a try!

Exposure: 30 seconds at f/9 (ISO 200)



SIMPLE SOLUTIONS FOR STRIKING PORTRAITS

SHOOTING A STRONG WINDOW-LIT PORTRAIT IS NOT AS EASY AS IT MAY FIRST SEEM. CAROLINE SCHMIDT EXPLAINS WHAT YOU NEED TO CONSIDER AND THE TECHNIQUES TO MASTER WITH THIS ESSENTIAL PORTRAIT TUTORIAL

CAMERA: NIKON D810 / **LENS:** NIKKOR 50MM F/1.4G



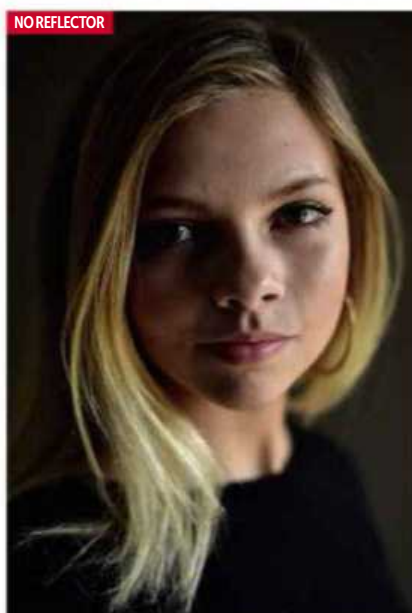
NATURAL LIGHT IS the easiest source of lighting to apply and manipulate for portraits. You've probably heard before that window light can be like a giant softbox, especially if diffused, which is beautifully flattering for faces. But even a good window-light portrait is not as simple as placing a subject by the source and shooting away. There are several ways to position your subject in relation to the light, not to mention considering the size of the window or how the light's direction at certain times of the day will affect the results. The smaller the window and stronger the light, the more focused and high-contrast the light will, respectively, be. There are many factors that can impact your results.

When shooting window-light portraits, I prefer to use a 50mm or 85mm lens depending on what working space I have. A 50mm f/1.8 is ideal. To maximise on the light levels, I use wide apertures and the lowest ISO I can afford while keeping my shutter speed above 1/60sec to avoid camera shake. You'll probably develop your own style and preferred settings, but here I stick to around f/2.8, which softens the background and facial planes. It's essential to use single-point AF as multi-point AF mode will usually lock on to the nose, blurring any other facial features.

1 SET-UP: Patio doors are perfect for providing a large and soft light source, if it's south-facing even better as they should receive a fair amount of light all day long. Unfortunately, my doors are north-facing so light is a little dimmer than ideal, though this shouldn't dissuade you; it will just mean you may need a reflector close to hand. I position a grey background behind my model, Rosie, but a blank wall will do too. By angling it away from the window, it limits the amount of light that falls on the background to give a darker finish, which works well in small spaces; if you have the room, place the background a few feet behind the model and behind the edge of the window.

2 POSING: While a head-and-shoulders shot with the subject looking straight at the camera is fine if you're taking a passport photo, for a more appealing portrait a $\frac{3}{4}$ -pose towards the light and a slight head tilt makes for a much warmer picture with depth. Changing the angle of the face, however, can introduce dark shadows on the farthest side of the face so you may need to use a reflector to soften them – this could be as simple as a white piece of card or, for a stronger result, a silver reflector. If you angle the face, as well as the body, remember to extend your depth-of-field by using a smaller aperture to get both eyes in focus, as the eyes will no longer be on the same plane of focus as each other in relation to the sensor.

3 CHOOSING YOUR METERING MODE: Your choice of metering mode can have a dramatic effect on the image. Multi-zone metering tends to be what beginners opt for as it evaluates an entire scene for the 'correct' exposure. However, when dealing with portraits this isn't always best, especially if the skin is not evenly lit. To control the exposure of the skin, spot-metering mode may prove your best method. Find a mid-tone area of skin and take your exposure reading from here. Remember, if you're using Nikon your point of focus is also where you take a spot meter reading from, so you may need to dial in the exposure manually to be accurate. Alternatively, take a spot meter from a grey card.





PICTURE PERFECT

After a little skin lightening and eye brightening, Rosie's side-lit portrait is a success created in less than the time it takes to make a cup of tea.

Exposure: 1/60sec at f/2.2 (ISO 200)





PHOTO
SKILLS

GOLDEN GLORY

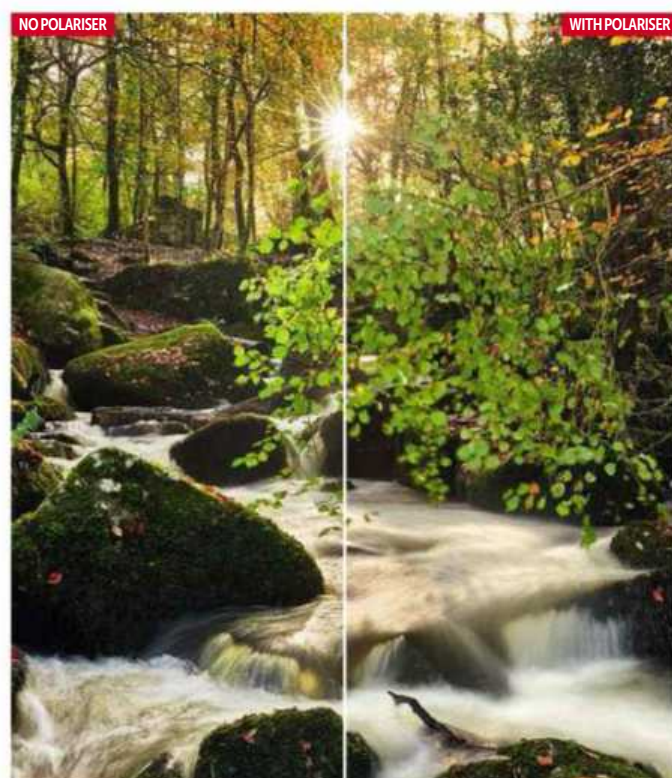
AUTUMN IS SHOWING ITS TRUE COLOURS AROUND THE UK BUT THE WINDOW OF OPPORTUNITY FOR GOLDEN IMAGES IS SHORT. HELEN DIXON PROVIDES TECHNIQUES TO MAKE THE MOST OF THIS SPECTACULAR SEASON

CAMERA: NIKON D810 / LENS: SIGMA 35MM F/1.4DG HSM

AROUND THE COUNTRY leaves have been falling and turning from green to a luminous golden palette of reds and oranges. October's stretch of clear, sunny days and cold nights have also provided optimal conditions for colour and preserved autumn's fleeting beauty in many parts of the UK. Don't get too comfortable though, while it might last as long as early December, it could be gone with the briefest of winds so if you see an opportunity, seize it.

Autumn is a wonderful time of year – one of my favourites – and is very unpredictable, peaking at slightly different times and places; it starts in the north and works its way south. If you have woodland nearby, then visit regularly and keep an eye on the changes taking place. If it's an open countryside view you want to capture, look for an elevated viewpoint as it's the tops of the trees that will show any colour first before gradually moving down, which is then the perfect time to enter the woods to capture a shot like this in Kennall Vale, Cornwall.

1 SET-UP It's best to wait until the sun is low in the sky to get a sunburst through the trees. The lower light levels can also let you use a longer exposure to smooth any moving water, like this babbling brook. Set your camera to manual mode and use an aperture of about f/13 to give you enough depth-of-field to create the burst effect. Use a low ISO rating and choose an ND grad to balance the sun with the foreground.



2 APPLY FILTERS A polariser is essential for this type of shot. Not only will it enhance the colour of the woodland, but will reduce reflections on the foliage and water. However, when shooting in to the sun, a polariser can magnify lens flare and lengthen an exposure to possibly longer than you might want for a realistic flow of water.

3 AVOID LENS FLARE Make sure your lens and filters are clean and wait for the sun to move behind foliage or a tree trunk. You don't want to obscure the sun – it's surprising how little it needs to move to make a big difference. The lower the sun, the better the light will be too. If you get flare, you'll notice artefacts, a haze and even overexposed highlights.



MAKE THE MOST OF AUTUMN: OTHER IDEAS TO TRY...



1) FIND HEIGHT: Find an elevated viewpoint to shoot layers of colourful countryside. Early morning or late afternoon will bask the landscape in warm sunlight, enhancing the copper tones.



2) AUTUMNAL FOG: Wake up early to capture fog as it envelope the countryside. Autumn is the ideal season for it as there's often an extreme difference between daytime and night-time temperatures.



3) RAINBOW: When it rains, be ready, as you're almost guaranteed autumn's most beautiful spectacle on a sunny day. Turn your back on the sun and use a polariser to bring out the colours of the rainbow.



WOODLAND WONDER

Waiting for the sun to drop lower in the sky and get warmer has enhanced the autumnal glow. Wait until the wind settles down to avoid movement in the foliage.

Exposure: 2.5 seconds at f/13 (ISO 100)



EDITING
SKILLS

HUSTLE & BUSTLE

EVER FEEL ALONE DESPITE BEING SURROUNDED BY PEOPLE? PHOTOGRAPHER AXEL BUCKERT CAPTURES THIS FEELING LITERALLY AND SHARES WITH US HIS MULTIPLE-EXPOSURE EFFECT FOR CITY PORTRAITS

CAMERA: SONY ALPHA 6000 / LENS: SONY SEL16-70MM F/4 / SOFTWARE: PHOTOSHOP CC



USUALLY WHEN YOU want to capture a still subject amidst a heavy-moving mass of people it's achieved by using a single long exposure. But, doing so means you're limited by how long your shutter speed can be before your 'still' subject starts to show signs of involuntary movement. I wanted to create an image that would render the people and the city unrecognisable, so to do this I used a multiple-exposure technique using several images taken from different perspectives. These images are then layered

on top of one another in Photoshop; the more images that are combined, the more exaggerated the effect.

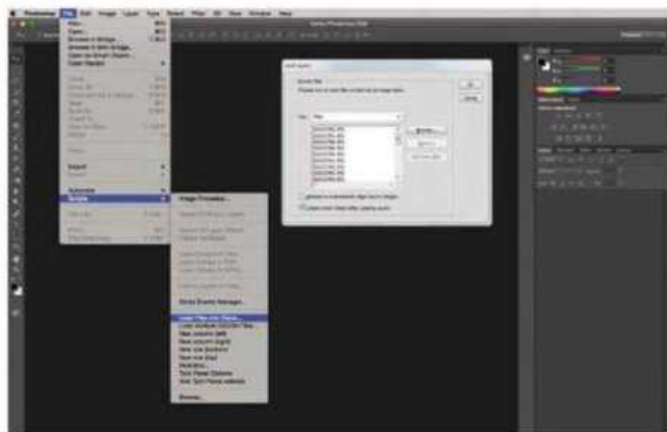
While some cameras offer a multiple exposure facility, for this effect to work you need to use Photoshop to combine multiple exposures. It gives you a lot more control over the final image and stops the subject looking as transparent as their multi-faceted background. Before you proceed, read our *Top Tip* panel for pointers on how best to capture the images you'll be working with.



1 CAPTURE THE IMAGES Take the pictures in the middle of a busy pedestrian area. Ask the model to turn on the spot so they're always facing the camera while you walk around them in a full circle, stopping every few metres. Take a total of 20 separate exposures, making sure the model is roughly the same size and in the same position within each frame. There is no need to be exact though, the multiple outlines in the final image are what you are aiming for.

TOPTIP: Camera technique

You need to use an aperture of f/8 or smaller to get the foreground to background in focus – it's the contours of the people and buildings that create the patterns and details in the final image. Try using a wide-angle lens to extend the depth-of-field. Working in aperture-priority mode will let your camera adjust to the changing light, and retain depth-of-field, but don't worry if the surrounding area is incorrectly exposed, the important element is to ensure that the subject remains correctly exposed in each frame. Keeping the shutter speed near 1/60sec or faster will also provide the best results.



2 LOAD THE IMAGES INTO PHOTOSHOP In Photoshop, go to *File>Scripts>Load Files into Stack*. Click *Browse* and select all the image files you want Photoshop to combine. Make sure you select the *Create Smart Object* after *Loading Layers* and click *OK*. Photoshop will load the selected images as layers and combine them into a smart object; it may take a while depending on how many files you selected.

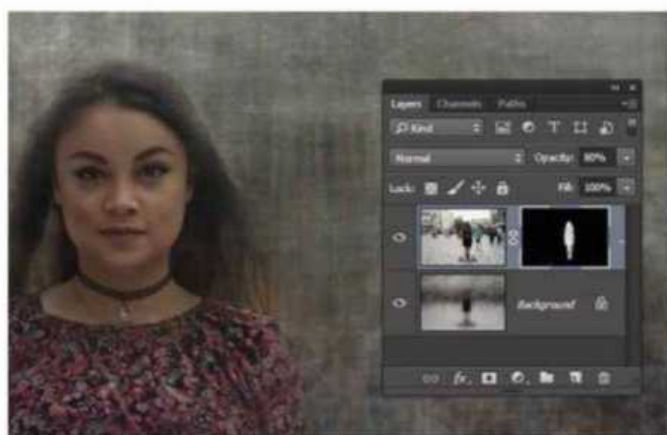


3 COMBINE THE LAYERS Photoshop will only display the first original image, but you can see from the History panel that all the image layers have been converted into one smart object. Go to *Layers>Smart Objects>Stack Mode>Mean* to combine the images. To reveal some detail in the model's features, you'll need to first go to *Layer>Smart Objects>Rasterize*.



IT'S ALL A BLUR

The simple effect of layering lots of images is surreal and surprising. Head to a town or city today to see what results you're able to create.



4 REVEAL DETAILS IN THE MODEL Open the best image of your model and go to **Select>All** then **Edit>Copy**. In the stacked file to go **Edit>Paste** to add the image. Lower the layer's **Opacity** to **80%**. Add a **Layer Mask** and use **Black** to paint over everything but the model with a soft brush. Lower the brush **Opacity** to **10%** and gradually blend the model with the background. Do not paint over her face.



5 USE ADJUSTMENT LAYERS Go to **Layer>New Adjustment Layer>Levels** and pull the white point and black point sliders inwards to the edges of the histogram, shown above. Add a **Hue/Saturation** adjustment layer in the same manner and lower the **Saturation** to about **-15**. You can save the image as a PSD file with layers (if you wish to make changes later) or save it as a JPEG.

Architecture

EACH MONTH WE GIVE ONE READER THE CHANCE TO TEAM UP WITH A LEADING PROFESSIONAL FOR AN EXCLUSIVE ONE-TO-ONE PHOTO WORKSHOP. THIS MONTH, LANDSCAPE AND ARCHITECTURAL PHOTOGRAPHER COLIN JARVIS AND READER ANN RHODES HEAD TO VIBRANT MANCHESTER FOR A DAY OF SHOOTING ARCHITECTURE IN THE CITY

TOWERING GIANTS OF glass and steel, curving shapes and flowing lines, vibrant colours, mirror-like reflections and the energetic hustle and bustle of passing traffic – the city doesn't sit still, and it's easy to see why shooting urban architecture appeals to many photographers.

When it comes to architectural photography, there are two main methods of approach. The first documents a building or structure perfectly by using tilt-shift lenses, techniques to expand dynamic range and ensures verticals are aligned. These are typically the types of images that you find in high-end real estate brochures and advertising material. Then there is the more creative, abstract approach, which involves learning to see and shoot the city a little differently. This is the realm of the extreme ten-stop

filters, long exposures, abstract compositions, bold colours and high-contrast black & whites – the sorts of images that might not be instantly recognisable as architecture, but can't fail to grab your eye. It's this latter style that Colin and Ann are tackling here.

Manchester is the perfect venue for this month's *Photo Workshop*. Not only are both Colin and Ann reasonably local, the city has undergone a gigantic transformation over the past ten years – in particular the MediaCityUK area at Salford Quays, since the arrival of BBC North and ITV. Modern Manchester boasts some truly spectacular architecture so there should be no shortage of subjects to photograph.

We set Ann the task of capturing three very different types of images, utilising different techniques, under Colin's expert advice and guidance... ➔

THE EXPERT: *Colin Jarvis*



Landscape and architectural photographer Colin Jarvis has over ten years' experience as a professional. Hailing from Preston, Lancs, he has a Master of Arts in Photography and regularly leads photographic workshops, helping others learn the crafts of shooting landscapes, seascapes and architecture. www.colinjarvis.co.uk

Colin's kit: Canon EOS 5D Mk II, EF 17-40mm f/4L USM, EF 70-200mm f/4L USM, EF 50mm f/1.8 II, EF 85mm f/1.8 USM, Lee Filters, 77mm circular polariser, various step-up rings, Manfrotto carbon-fibre tripod.

THE PUPIL: *Ann Rhodes*



A former PE teacher from Thornton-Cleveleys in Lancashire, Ann picked up her first DSLR when she retired four years ago, and hasn't looked back! She is a member of Poulton-le-Fylde Photographic Society and enjoys shooting wildlife and landscapes primarily. Ann has tried her hand at architectural photography before, but is looking for Colin's expert guidance on composition, as well as his help using filters and getting to grips with shooting in Raw.

Ann's kit: Nikon D810, AF-S 16-35mm f/4G, AF-S 70-200mm f/4G, Manfrotto 190 carbon-fibre tripod with 804RC2 head.



CHALLENGE 1: EMPHASISE SCALE AND HEIGHT

"Manchester has undergone a lot of investment over the last few years, especially in the area surrounding the former docks in Salford, now known as MediaCityUK – the new home of a relatively large chunk of the BBC and ITV! There's certainly plenty of choice when it comes to finding interesting and eye-catching architecture to shoot in this area, so where better place to start?"

"I met Ann outside the Imperial War Museum North first thing on a beautifully crisp and clear Saturday morning. The weather had been dreary leading up to our workshop and, Manchester being Manchester, I was half-expecting a wash out! There wasn't a cloud in the sky and, while this might sound perfect for a day's shooting in the city, it wasn't the ideal conditions for the first location that I had planned. The IWM North is an incredible structure, designed by architect Daniel Libeskind, that comprises of three interlocking metal-clad 'shards' – it's an architectural photographer's playground as there are countless possible angles and compositions. Due to its metal coating and shape, it's also a structure that suits being shot using a long exposure through a ten-stop filter. However, these shots work best on an overcast day with a stiff breeze – we would have to improvise. Rather than a long exposure, this would be the perfect chance for Ann to practise her compositional skills, as no two edges of the building are parallel, or straight!"

"I advise Ann to use her 16-35mm lens, set to its widest focal length – this extreme and distorted field-of-view will emphasise the height and scale of the building from our shooting position on the ground. Before we start, Ann switches her camera to shoot in Raw for maximum detail, and sets the camera to Daylight White Balance. Although with Raw you can later adjust the White Balance to suit, I find that Daylight WB offers the truest representation. Ann leaves her D810 in Matrix metering mode – this way the



camera takes into account the whole scene, from shadows to highlights. She then switches to aperture-priority mode.

"Setting up her camera on a tripod, Ann starts to find her composition. I explain that the strongest compositions for scenes like this come from using the corners of the frame. By making sure that elements of the structure enter at an angle from the corners, the composition is instantly more dynamic. As we're shooting upward from a relatively low angle, I also tell Ann to make good use of LiveView when fine-tuning the composition, as it makes adjusting and checking the frame more comfortable. Setting the aperture to the lens's sweet spot – f/11 to f/13 – should

- 1) Colin helps Ann to find the strongest composition under the tallest shard.
- 2) LiveView makes fine-tuning the frame easier than through the viewfinder.
- 3) Colin fits a 77mm circular polariser and demonstrates its effect to Ann, however the results aren't as expected.
- 4) Ann checks the LCD and histogram to ensure that no clipping has occurred before moving on to the next challenge.



render the scene sufficiently in focus from front to back and, alongside using a low ISO, ensures that image quality is maximised.

"Ann's composition is nice, but without any clouds in the sky it's lacking in interest. Just at that moment we spot a commercial airliner passing overhead, leaving a long white contrail – perfect! Adjusting her composition to allow for the path of the plane, it's then a case of waiting for another to pass overhead. Thankfully we're on a flight path and see several more jets in the next few minutes. Waiting for the plane to pass into the space between the shards, Ann trips the shutter and bags the shot.

"We try out a few alternative compositions, as well as introducing a circular polarising filter. While the filter does saturate the blue sky further, it's easy to over-polarise an image and can often result in patchy-looking skies when used on wide-angle lenses. In the end, both Ann and I agree that the shot doesn't really need polarising. The high-contrast light and clear sky make for the ideal black & white conversion, too."

Polariser practice

The temptation when using a circular polariser is to crank it all the way up for maximum effect, however this can cause too much polarisation, making blue skies seem artificially dark. Furthermore, when used with a wide-angle lens, polarisers can make the sky seem patchy, as the extreme field-of-view incorporates areas of sky that are polarised to different degrees. With Ann's image here, we both agreed that while the polariser did enhance the surface of the building in places, the final shot was better off without it due to the negative effect on the sky.



CHALLENGE 1 Pro verdict

"I had planned for Ann to shoot the IWM North using a long exposure, but this wasn't going to work so we had to think on our feet. The light was harsh and contrasty, which actually suited the keen-edged architecture of the building, and the angle that Ann found was perfect for an exaggerated wide-angle view. The plane was an unexpected surprise, but timing the shot just right bagged Ann a great image."

ON A KNIFE EDGE

Ann's image is razor-sharp and well composed. The passing jet adds some nice interest to the sky.

Exposure: 1/50sec at f/11 (ISO 64)





CHALLENGE 2: SHOOT AN ABSTRACT VIEW

"We don't have to travel far to find Ann's next challenge – the footbridge leading from IWM North across the water to MediaCityUK instantly catches our eye, with its bright white needle-like uprights and steel tension wires shooting out at various angles. Ann's instinct is to photograph the bridge as a whole, however I explain that I want her to try to capture an abstract image of the structure, by focusing on just one part. Lines and angles are very important here.

"I want to see what Ann has learnt from the first challenge, so leave her to find her own composition. As she reaches for her tripod I advise against it – not only are we on a walkway where a tripod might become cumbersome, but also it's sufficiently bright that she's better off not anchoring herself down and making adjusting her composition difficult. Straight away Ann's standing under the tension wires, looking up and trying to find the best angle using her 16-35mm lens. She starts off at the long end of the lens, but I advise that she might be better off zooming right out to stretch the lines out above her, providing she can do so without including other nearby buildings in the frame.

"Ann's first couple of shots are a bit too 'safe' in terms of composition. She's used to shooting wildlife and landscapes whereby you rely on your spirit level and rarely deviate from the true line of the horizon. I explain that when it comes to abstract architectural shots, and shooting structures in part especially, keeping your camera on the straight and narrow isn't always the best way – in fact, wonky and wide often produce the



most dynamic results! As Ann loosens up, her compositions improve, and she's putting the advice that I offered earlier into practice, making sure that the bridge's wires and supports enter the frame from the corners. Peeking at the LCD I can see that she's getting great results, the contrasty light is making the supports and wires really stand out against the blue sky, and there are even a few puffy clouds rolling into the frame, adding interest above.

"A selection of angles captured, we cross the bridge and I point out another great potential abstract subject; the ITV building. This time Ann equips her 70-200mm lens and zooms in to isolate just part of the building, which features an attractive lattice pattern. As we're shooting with a longer focal length at f/13, Ann uses her tripod again as a sturdy base in order to capture a sharp image. There's some nice reflected light from a neighbouring building that adds interest to the shot and, once again, tilting the camera gives us a nice dynamic composition. This time around adding the circular polariser really transforms the shot, and brings out vibrant colours in the surface of the glass. Between this zoomed in detail shot and Ann's wide-angle composition on the bridge, I think she's grasped the art of shooting abstracts with both hands!"

1) Ann's initial compositions are a bit too straight-on and safe.
2) Colin lets Ann find her way, but is on hand to offer advice.
3, 4 & 5) Moving across the bridge, Colin and Ann explore the angles and compositions offered by the ITV building. Using a longer lens allows Ann to isolate abstract patterns and angles. A circular polariser cuts down on reflections in the glass.

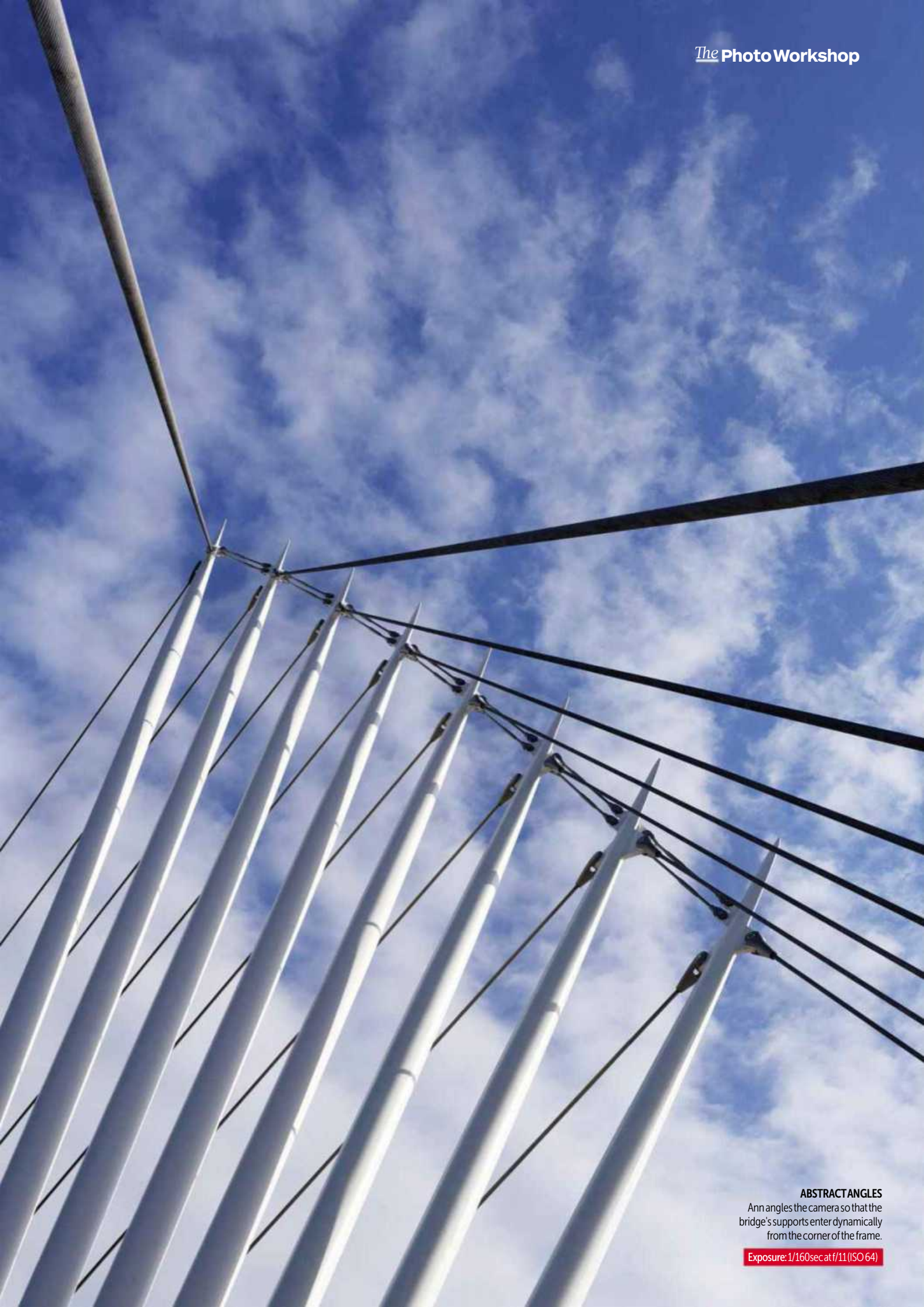
Zoom in on details

"Don't be afraid to use a longer focal length to zoom in on the details. It's often easy to miss these finer intricacies and patterns when viewing a structure as a whole. Abstracts allow you to photograph a structure in a creative manner – the structure doesn't necessarily have to be instantly recognisable from the image. If I was shooting a study of a building, I'll always look to include these isolated details alongside wider shots that show more of the building."



CHALLENGE 2 Pro verdict

"When you're used to shooting subjects like wildlife or landscapes it can be hard to learn how to 'see' the abstract in everyday objects and structures. By forgetting some of the 'rules' of the types of photography that Ann is used to practising, she came away with two very different, but really eye-catching final images for this challenge."



ABSTRACT ANGLES

Ann angles the camera so that the bridge's supports enter dynamically from the corner of the frame.

Exposure: 1/160sec at f/11 (ISO 64)

CHALLENGE 3: USING AN EXTREME ND FILTER

"Once you've tried using an extreme ND filter, it's easy to get addicted to the technique. Exaggerated long exposures work great when it comes to shooting architecture, hence why I was disappointed at the weather putting paid to the idea earlier in the day. The contrast between transient, blurred clouds and the stoic nature of solid glass, steel and concrete structures beneath can't fail to impress.

"Thankfully in the time it took to grab a quick cup of tea and hop on the tram into the centre of the city the clouds had started to roll in – welcome to the north of England! We hopped off the tram and took a short walk to a trio of Manchester University accommodation buildings near the city centre. The arrangement of three towering structures looks great when shot from directly below and we knew it would suit a long exposure well. All three buildings are finished in different materials and so each reflects and interacts with the light differently, which is further emphasised during a long exposure.

"Ann sets up her tripod directly under the towers, just off the footpath so as not to disrupt anyone's day, and goes about finding her composition. Without any guidance, she has composed the shot so that the towers appear to lean in from the corners – it looks great even without the Big Stopper so I can't wait to see the results!

"Ten-stop ND filters appear almost opaque – you can barely see through them! Therefore, any adjustments to composition and focusing has to be done prior to fitting the filter. Ann fits a Lee Filters holder to her 16-35mm lens in preparation and focuses half way up the buildings. She selects an aperture of f/9 – at this aperture the buildings should be acceptably sharp throughout. Locking the lens to manual focus, Ann takes a test shot, which gives us an exposure of 1/100sec. I usually calculate long exposures by eye, however we refer to the Lee Filters exposure guide on this occasion. It suggests that this should give us an exposure time of around seven seconds with the Big Stopper fitted, which isn't anywhere near long enough to record



sufficient movement. Stopping down one stop to f/13 gives us a shutter speed of 1/50sec, which translates into around 25 seconds with the Big Stopper – perfect.

"Ann sets the exposure time and uses her remote release to trip the shutter. However, upon review, there still isn't enough movement as the clouds aren't moving quick enough. I explain to Ann that she could stop down further to extend the exposure time, or she could increase the amount of filtration. Stopping down to minimum aperture causes diffraction and a loss of quality, so Ann chooses the latter. We add a 0.9ND filter, giving Ann a total of 13 stops of filtration – a few sums tells me that an exposure of two minutes is called for!

"Ann switches to Bulb mode and triggers the shutter while I time the count on my phone. Reviewing the results there's plenty of motion recorded. Rather than just relying on the preview image I always check the histogram too, especially the blue channel when using the Big Stopper as the cast created by the filter can blow detail out."

1 & 2) Ann lines up her composition and locks in her focusing using LiveView prior to fitting the Lee Big Stopper filter.
3) Ten-stop ND filters should be fitted to the slot nearest the lens to ensure that no light leaks around the edge of the filter.
4) After taking a test shot, Colin refers to the Lee Filters exposure guide to calculate Ann's initial long exposure.



Long Exposure checklist

It's easy to rush into capturing a long exposure image only to realise you've forgotten a crucial step. Here's a handy checklist...

📍 **COMPOSITION:** Before fitting the filter, line up your composition, allowing room in the frame for the sky to show the long exposure effect. Focus a third of the way up the building and lock focus by setting the lens to MF.

📸 **EXPOSURE:** Select a mid-aperture and low ISO and take a test shot. Check the histogram and then work out your long-exposure time using a chart or ND calculator smartphone app.

📱 **SHOOT:** Fit the ten-stop filter, switch to Bulb mode, attach your remote release and cover the eyepiece – you're ready to start shooting. Use a watch or phone to time the exposure.

📊 **CHECK:** Look at the histogram to ensure that you've captured an even exposure without clipping. Pay attention to the blue channel too, as Big Stopper shots can clip on this channel due to their blueish colour cast.

CHALLENGE 3 Pro verdict

"Ann really embraced shooting with the Big Stopper, and got to put the techniques that we'd covered earlier into practice too, such as shooting wide to emphasise height and not being afraid to tilt and angle the camera for stronger compositions. There's a lot to remember when setting up a long exposure – like manually focusing first, working out your exposure time, blocking off the eyepiece and shooting in Bulb mode. Ann captured some really nice images that look great converted into black & white. With more practice I'm sure more excellent long exposures will follow."



TOWERING TALL

An architectural classic – solid
modern structures standing
tall under the passing clouds

Exposure: 124 seconds at f/13 (ISO 64)



BONUS CHALLENGE: USE COLOURS AND SHAPES

"With three successful challenges under our belt, we decide to jump back on the tram to MediaCityUK. As we're ahead of schedule I suggest to Ann that we stop off at the old Soapworks building on the way back to see if there are any potential shots there. The recently transformed structure is now a modern office block, and boasts a dark black exterior with bright yellow staircases. I've often admired it from the tram but wonder if there's potential for a colourful, graphic abstract from the right angle.

"Upon arrival the facility is locked down – a Manchester United home game and the associated crowd has security on alert and, despite asking the guard nicely, we can't get access to the building's car park to photograph the yellow staircases up close – some improvisation is needed! Walking around the corner to an office block that is being used for spectator parking for the football, we ask the security guard if we can walk through, which he allows – thankfully this car park offers us a side-on view of one of the yellow staircases, so we're able to grab a couple of shots through the fence.

"Ann reaches straight for her 70-200mm lens, picking up on what we discussed earlier about isolating select details from a building. The light is now diffused by the clouds above, so she should get a nice, even exposure – balancing the dark walls with the bright yellow paint might be tricky in harsher light. I advise Ann that shooting handheld is necessary here, as time is of the essence in grabbing a quick shot before moving on. I tell her to try and maintain a mid-aperture of around f/8 for optimum sharpness, whilst increasing the ISO rating to get her a usable shutter speed. She selects ISO 640, which gives her a shutter speed of 1/640sec – plenty fast enough to eliminate camera shake, even at her maximum focal length.



1) This bright staircase is part of a larger office complex – a long lens was required. 2 & 3) Ann pokes her 70-200mm through the fence to grab a few quick shots. Below, (left) Ann frames the shot too wide at first, but quickly zooms in to isolate the staircase.

"Poking her lens through the fence, Ann shoots too wide at first, before zooming in and framing the staircase in the middle of the frame. It's a good composition and an angle of Manchester that I've not shot before – the bright yellow paint really pops off the black background and, with a bit of tweaking in post-processing, will create a lovely final image. Bonus image in the bag, we move on just as security start getting curious as to what we're up to!"

CHALLENGE 4 Pro verdict

"I'd spotted this staircase from afar several times, so I was glad that we were able to get close enough for Ann to get a shot or two. Had we been here at the start of the day, I'm not sure Ann would have had the confidence to jump right in and start shooting, however now she has no trouble in working quickly to get the shot."



WORKSHOP SUMMARY: Ann Rhodes



"I really enjoyed my architectural workshop in Manchester with Colin. We focused on seeing buildings and structures as visual abstracts containing strong colours, patterns and repetitive shapes. With careful composition and framing, I was able to take pleasing images. Colin encouraged me to explore every angle of the camera, which is something I had not done before, and I was pleased with how my compositions became more dynamic using this method. I have always preferred to shoot in JPEG but was converted to working in Raw. With Colin's help in post-processing, I was able to have complete control over my final images without losing any of the quality. I'd never used filters before the workshop either and was amazed how they transformed an image. I will definitely be investing in both the polarising filter and Lee Filters Big Stopper.



GRAPHIC SHAPES

By isolating the vibrant staircase against the dark glass, Ann captures this striking and colourful graphic image.

Exposure: 1/640sec at f/7.1 (ISO 640)

Expert Critique

WANT YOUR SHOTS CRITIQUED BY THE *DIGITAL SLR PHOTOGRAPHY* EXPERTS? TURN TO PAGE 67 TO FIND OUT HOW TO SUBMIT IMAGES

RUGGED TRANQUILITY

by Rahul Bahety

Nikon D90 with NIKKOR AF-S 18-105mm f/3.5-5.6G ED VR lens.
Exposure: 1/125sec at f/13 (ISO 1600).

What we think: This is a dramatic landscape image: the sky is moody and the distant hills are dappled with gorgeous light. We can see what Rahul has tried to do by including the rocky outcrop as foreground interest as it does add depth; however, there's possibly a better shot here had he used the long end of his lens to compress perspective and bring the distant hills closer. Rahul has also used a high ISO rating. We're guessing he didn't use a tripod and as such had to bump up the ISO to achieve a fast enough shutter speed. Good technique, but ideally he should use a tripod for optimum image quality.



Why it works

- 1) Moody clouds at interest and drama
- 2) Rocky outcrop adds depth
- 3) Layers of hills in the distance draw you in



EDDIE'S BOAT

by Gregory McStraw

Canon EOS 5D Mk III with Canon EF 16-35mm f/4 lens.
Exposure: 140 seconds at f/8 (ISO 100).

What we think: Coastal wrecks and long exposures go hand in hand, and Gregory has captured a corker. The streaking sky along with the lines in the sand all lead your eye into the middle of the frame. This is one of those shots where a central composition works well – the boat is standing stoic against the harsh elements around it. Would a black & white conversion be better? Possibly, but we're not offended by the colour. Let's see what Ross has to say...

Why it works

- ✓ Long exposure suits the scene
- ✓ Composition demands attention
- ✓ Sky and sand create lead-in lines



FILTERS EXPERT *Ross Hoddinott*



"I do like the mood of this image. The foreboding sky suits the isolation and the decay of the subject. I particularly like the way Gregory has used an extreme ND filter to extend the exposure – it has reduced the storm clouds to brushstrokes of grey, which looks really appealing and softens the image."

"However, I'm not so keen on Gregory's choice of shooting angle. I think the boat would look better having been shot from a slightly different angle – more to the side so that we could see more of the boat's shape and condition. I also think that the boat is too central. Centralised subjects can look very striking and form impactful compositions; however, with the boat naturally appearing to lead the viewer's eye from left to right, the negative space on the left adds nothing to the composition in this instance. The negative space would be better placed on the right, as this is where your eye naturally follows to due to the position and angle of the boat. A great effort, though!"



SHUTTERS TOCK



📌 SUNSET ROBIN

by Andy Brown

Canon EOS 7D MkII with EF100-400mm f/4.5-5.6L IS II and 1.4x TC.
Exposure: 1/160sec at f/8 (ISO 1000).

What we think: This is a great image of a classic British garden bird. What first grabbed our attention is that the robin is sat on a lichen-covered branch rather than a man-made perch. We're not sure if this was set up by Andy or as he found the scene, but it works well. Shot during the golden hour, the light is warm and directional, with the dark background helping the bird to stand out. The composition is very good, with the branch drawing down across the frame and the robin looking left to right into the negative space. There's not much to fault here – the highlights might be a touch on the bright side, but that's about it.

Why it works

- ✓ Lovely warm directional side-lighting
- ✓ Strong composition using negative space
- ✓ Lichen-clad branch acts as natural perch

ROSELIEN RAIMOND



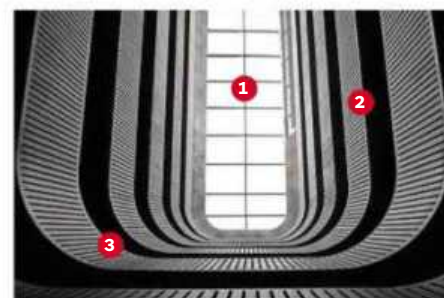


U BEND

by Tim Green

Camera : Fujifilm X-T1 with Fuji XF 18-55mm f/2.8-4R LM OIS lens.
Exposure: 1/40sec at f/6.4 (ISO 500).

What we think: This shot wouldn't look out of place in this month's *Photo Workshop* (see page 52). Tim has composed a really nice contemporary black & white abstract. There's a good tonal range, from shadows to highlights too. Our only niggle, and we're not entirely sure if it's possible to rectify in-camera, is that the image is slightly asymmetric. Maybe some time spent with Photoshop's Warp feature would fix it?



Why it works

- 1) Great eye for a strong abstract image
- 2) Good contrast and tonal range
- 3) Repeating pattern adds dimension



WILDLIFE EXPERT Roeselien Raimond



"Robins, with their cute beady eyes and eye-catching red chest, make very rewarding subjects to photograph. The best thing you can do as a photographer

is make this pretty model the centre of attention by having it stand out against a clean background, as Andy has certainly done here. The dark background helps to focus all attention on the bird, while the mossy branch offers a natural-looking perch – whether Andy got lucky with his scene or set up this shot so the Robin landed on it, is yet to be determined, but it's worked well however the image came about. The late warm light also emphasises the softness of the bird, while the catchlight literally highlights its lovely eyes."

"Composition-wise there could have been just a little more space around the bird to prevent the branch's moss from being cut off. A modest fill-in flash could have also been useful to soften the somewhat dark shadows that are covering the back side of the bird, and at the same time it would have lightened up the light in the eye for an even more striking look. But with or without flash, I think this really nice portrait surely does justice to the model!"



AUTUMN LIGHT ON SOLENE

by Paul SKG

Nikon D800 with AF-S 70-200mm f/4G lens.
Exposure: 1/320sec at f/4 (ISO 200).

What we think: Paul has captured a really well-lit portrait. The light is warm and soft, creating that wonderful golden bokeh in the background. At the same time, by placing his subject in open shade, he has prevented bright highlights on her very fair hair – a tricky shooting condition if not handled well. The exposure on her face is spot-on and the White Balance has been well handled too – top marks Paul, one to be proud of!



Why it works

- 1) Golden bokeh is a pleasing backdrop
- 2) Soft, diffused lighting and good skin tone
- 3) White Balance looks natural



©FINN BEALES

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Digital SLR Photography contact form

Tick a box and fill in your details if you would like to submit images or take part in *Photo Workshop*.



☐ Workshop



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Name: _____

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Checklist

- ✓ If submitting images by post, remember to include your 'mugshot' and contact details (name, address, email and daytime number).
- ✓ Please don't send us high-res images by email: resize your shots to 1,000 pixels along the longest edge and if we see something we like, we'll request the high-res file from you!
- ✓ Emails exceeding 8MB total size might not arrive, so split your submission down into two or more emails to ensure they get through.
- ✓ Please don't send us your entire portfolio – as you may appreciate we receive a lot of submissions and aren't able to look through hundreds of images – narrow the selection down and pick your best shots only.

For a full set of picture guidelines, or to ask any questions, please email enquiries@dslrphotomag.co.uk





The Ultimate Photo Guide

NIGHT

WITH THE ARRIVAL OF NIGHTFALL, A MYRIAD OF MAGICAL PHOTO OPPORTUNITIES LITERALLY GLOW IN THE DARK. FROM FLOODLIT BUILDINGS AND COLOURFUL TRAFFIC TRAILS TO THE NIGHT SKY SPARKLING WITH A BILLION STARS, YOU'LL NEVER BE SHORT OF SUBJECT MATTER WHEN YOU ENTER THE TWILIGHT ZONE – AND WE'VE GOT A DOZEN PAGES OF INSPIRATION TO WHET YOUR CREATIVE APPETITE AND SHARPEN YOUR SKILLS

Words: LEE FROST / Image: GARY McPARLAND

MANY PHOTOGRAPHERS SEE the setting of the sun as the end of their photographic day, but nothing could be further from the truth. As day fades to night, our towns and cities are transformed into a glittering spectacle of man-made illumination. Floodlit buildings stand out vividly against the ever-darkening sky, neon signs flicker their messages in lurid colours outside bars, clubs and restaurants while busy roads are transformed into a sea of graceful light trails that paint your camera's sensor with colour as vehicles pass through the scene. It's not just the urban landscape that looks awesome at night either. Head into the countryside and a whole host of

different photo opportunities present themselves: from moonlit landscapes to night skies full of shimmering stars. If you've never seen the Milky Way, prepare to be amazed – and taking successful shots of it is easy thanks to digital technology, as you'll find out later in this inspiring guide.

Finally, night time is a great time to experiment with creative techniques such as light painting, creating colourful light orbs, shooting funfairs and fireworks and much, much more.

It's all out there waiting for you, and with the days getting shorter as we head into winter, now's the perfect time of year to try your hand at night and low-light photography.

GETTING STARTED

WITH ANY TYPE OF NIGHT PHOTOGRAPHY COMES TECHNICAL CHALLENGES AND NECESSARY EQUIPMENT. WE OUTLINE THE ESSENTIALS TO BE AWARE OF...

THE KEY TO success with night photography is timing. The word 'night' can be a little confusing because the best period for shooting isn't always at night at all. It's during the twilight period after sunset when artificial illumination such as floodlights and traffic trails are visible, but there's still a little daylight left to fill-in the shadows, and some colour in the sky to provide an attractive backdrop.

During this crossover between day and night (often referred to as the Blue Hour), natural and artificial lighting is in balance, so contrast is manageable and you can capture scenes full of detail and colour. If you shoot too early, the artificial lighting won't be obvious enough and your pictures will look 'wishy-washy'. Leave it too late and only the areas lit by the artificial lighting will record and the sky will come out black.

To make the most of the brief opportunity, which lasts anything from 20 minutes to an hour, depending on the time of year and weather conditions, either scout your location during the day so you can decide

what to shoot and where to shoot from, then head back around sunset so you can watch and wait until the daylight begins to fade and man-made illumination takes over.

Weather conditions are not so important for urban night photography. Clear, dry weather is always preferable, but you can still take fantastic night shots in dull and cloudy conditions as the sky will come out a rich blue colour. After rain, towns and cities also look more colourful than ever because artificial illumination is reflected in wet surfaces – parked cars, wet tarmac on roads and pavements, and in puddles. You can use this to your advantage. Shooting in rain isn't so great, but you can always take an umbrella out with you and stand under it to keep yourself and your camera kit dry.

The main exceptions to these rules are when you're shooting the night sky, in which case the blacker and clearer it is the better because you want the stars to stand out starkly. Cloudy nights are a no-no for this discipline unfortunately, so keep an eye on the weather forecast!

PRO TIP

Once the sun sets, temperatures can drop very sharply. To ensure you remain warm you need to be dressed in layers. Start with a thermal base layer, followed by trousers and shirt, then a fleece/down-filled mid-layer and a windproof/waterproof outer layer. In dry weather, a heavier down-filled jacket can replace the waterproof layer. Wear a hat and good quality socks and boots. Buy some gloves that allow you to pop your fingers out when you need to work, or combine with thinner silk inner gloves.

NOISE REDUCTION

When you use long exposures of several seconds, the sensor in your DSLR gets warm and noise is created across the whole image or in certain parts of it. The longer the exposure, the worse this gets. Coloured or white dots may also appear in the image – these are 'hot' pixels. All DSLRs have a Long Exposure Noise Reduction setting in the menu. If you set this, when you take a shot the camera takes a second exposure with the shutter closed. By doing so, it's able to map the noise in the black exposure and remove it from your original exposure.

Some photographers swear by it, but others never use it, claiming that it makes little difference to the noise in their night images. If you're not sure, try shooting the same scene with Long Exposure Noise Reduction turned on, then off and compare the results. Be aware that you will have to wait twice as long as your first exposure before you can preview your image or take another shot.

Raw processing software such as ACR in Lightroom and Photoshop has good noise reduction so you could try that. There are also third party plug-ins such as Topaz Labs DeNoise and Nik Collection Dfine. All noise reduction software degrades image quality a little, but to avoid this you could try darkening the blacks of your image instead.



WRAP UP WARM!

Make sure you wear plenty of warm layers to prevent the cold from prematurely ending your night's shoot.

NIGHT Essential kit



LENSES: A range of lenses covering the effective focal lengths of 16-300mm (10-200mm for APS-C DSLRs) will suit all your general needs as you can shoot everything from sweeping cityscapes to

tightly-cropped details. A 50mm f/1.8 or f/1.4 will be invaluable for handheld shooting at night, as will a fast wide-angle such as a 14mm f/2.8 for the night sky.



but ideally it should extend to chest height without using the centre column. Ball heads are suitable as they're lightweight and quick to use.

TRIPOD: You really cannot manage without a tripod when shooting at night – light levels are always low and exposures always long, unless you shoot at extreme ISOs. A mid-weight tripod will be fine



and you can also time long Bulb exposures. A basic release is fine, but if you're into shooting the night sky, a programmable remote release will make life easier.

REMOTE RELEASE: Even the lightest touch of a camera can ruin an image with movement. Using a remote release to trip the camera's shutter when it's tripod-mounted will mean you do not cause such vibrations,

NIGHT Camera settings

If you already have experience of shooting outdoors at night then you'll probably have your favourite way of working. If this is a new area of photography to you, a little help with the technical stuff may be useful.



METERING PATTERN: Multi-zone metering such as Canon's Evaluative and Nikon's Matrix is generally the best at coping with contrasty night scenes

as it measures light levels in dozens, sometimes hundreds, of different areas to reduce the risk of exposure error.



EXPOSURE MODE: Set aperture-priority and let your DSLR calculate the required exposure time up to the camera's max, which is usually 30

seconds. In the urban landscape you'll find that 30 seconds is more than enough to cope with the light levels, but if not you can always set B (Bulb) mode and keep the shutter open for as long as you like. Some DSLRs allow you to set the length of the Bulb exposure, which is handy as it saves you having to time it.



WHITE BALANCE: Night scenes contain mixed light sources so the best WB setting is AWB (Auto White Balance). You'll find it

copies really well most of the time, though you can always try Daylight WB, and it's also worth experimenting with Tungsten and Incandescent for different effects. However, if you shoot in Raw you can easily change the White Balance of the image when you process the files.



ISO: It's tempting to hike up the ISO when shooting at night just because light levels are low. However, if you're using a tripod – which you will more

often than not – there's no need to set a high ISO rating and you'll get much better image quality by sticking with ISO 100, 200 or 400.



FLASH: As a matter of course, you shouldn't use flash when shooting at night as it will destroy the atmosphere created by artificial illumination. That said, having a portable flashgun

tucked away in your camera bag is handy for painting with light, night portraits and slow-sync flash where you need to freeze a moving subject.



TORCH: Pack a small torch so you can use it to light up your camera and see the controls once it's too dark. If you've room, pack a bigger, more powerful torch in your camera bag too as it can be

used as a light source to illuminate parts of a scene you're shooting, such as trees, people or even whole buildings if necessary.



LENS HOODS: These are handy for shading the front of the lenses so things like street lights or floodlights don't shine on the front element and cause flare. You can shield the lens with your

hand, but a hood is better. Remember to adjust the hood along with your lens if you change from shooting landscape to portrait format.

THE NIGHT SKY

FROM STAR TRAILS TO THE NORTHERN LIGHTS, THE NIGHT SKY HOLDS MANY WONDERS WAITING TO BE CAPTURED BY AVID DIGITAL PHOTOGRAPHERS

ONE SUBJECT THAT has become popular over the last few years is night-sky photography. The stars and planets have always been there, of course, but in the days of film, capturing it was so hit and miss that few photographers bothered trying. Thanks to digital technology, however, all that has now changed.

Let's start with taking 'straight' shots of the night sky. You can buy apps for your smartphone and tablet to map the skies, and invest in specialist accessories to increase your chances of success, but as a starting point you could do a lot worse than just head out into the countryside on a clear night and shoot what you see.

Light pollution is your greatest enemy so you need to be as far away from towns and cities as you can. Websites such as darkskydiscovery.org.uk offer information about areas that have been identified as great spots for stargazing – there may be one closer to you than you think.

Head out on a clear night with a new moon (a full moon will create light pollution) when the sky is completely black. February to September is the best period to see the Milky Way and you'll find it in the southern part of the sky, rising from the west. Mount your camera on a solid tripod, fit your widest, fastest lens (a prime lens with an f/2.8 or faster is ideal) and point it skyward, ideally including land at the bottom of the shot for scale and interest. Focus manually on infinity, or zoom in on LiveView and focus on a bright star, open the lens right up, set the shutter to Bulb mode and the ISO to 1600.

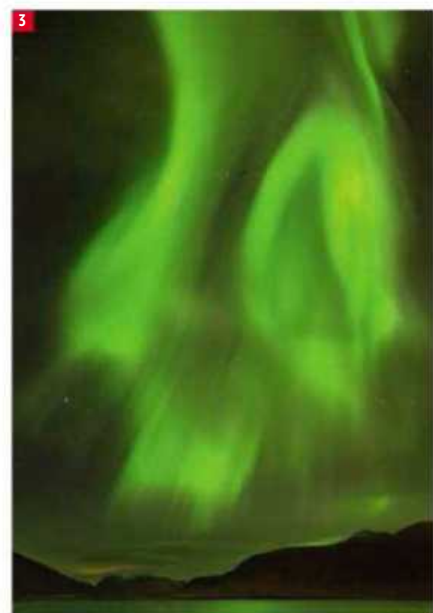
To calculate the optimum exposure, apply the '500 rule' where you divide 500 into the focal length of the lens. For example, if you use a 21mm lens on a full-frame DSLR:

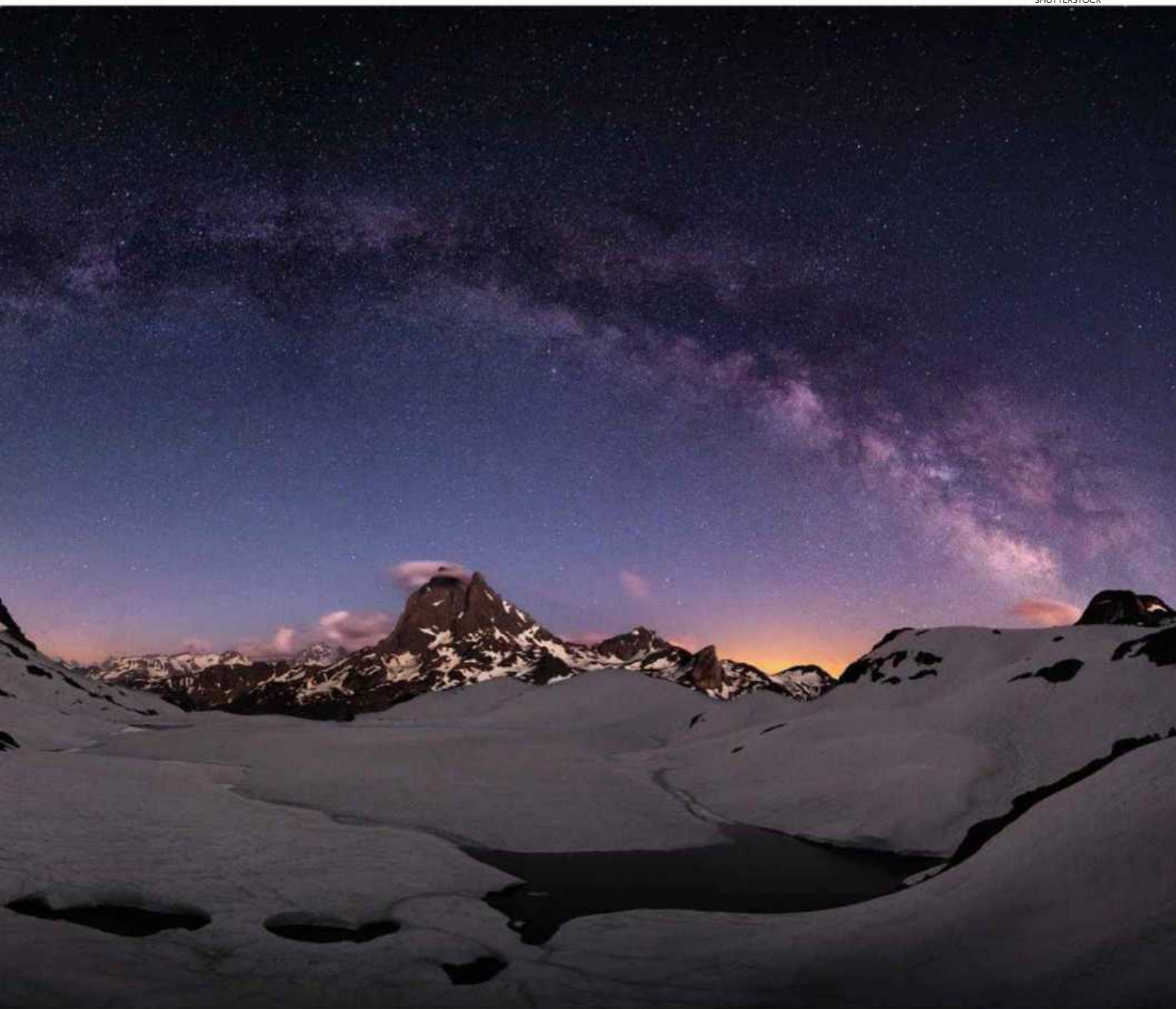
$500/21=23.8$. That means you shouldn't use an exposure longer than 23 seconds, otherwise the stars will appear as short trails rather than points of light due to the rotation of the earth. If you use a crop sensor DSLR, apply the crop factor too. So, if you shoot at 15mm, $500/(15 \times 1.5)=22.2$. You can use exposures shorter than that, but not longer. If you find that the image isn't bright enough when you take your first shot, increase the ISO to 3200 and re-shoot. After two of three attempts you should get a satisfactory image.

For the best results, shoot in Raw. During post-production you can adjust the White Balance of the image to cool it down and, to emphasise the Milky Way, you'll definitely need to boost contrast.

An alternative technique that can produce amazing results is to turn stars into bright trails of light that arc across the night sky. The same criteria apply here as above: a clear night and dark sky; a fast, wide lens; a solid tripod; and remote release. A compass will also come in handy if you want to locate the Pole star. If you include the Pole star it will record as a single point of light while all other stars rotate around it and record as concentric circles.

There are two ways to shoot star trails. The first is to make a single exposure. With your lens at its maximum aperture and focused on infinity, and the ISO set to 200, open the shutter on Bulb mode and leave it for 60-120 minutes. You'll get a great image, but it will suffer from noise because the sensor gets really warm, so you'll need to either use your DSLR's Long Exposure Noise Reduction setting (see page 70) or apply noise reduction during post-production. Also, make sure your batteries are fully charged so they don't run out of juice mid-exposure!





1) Without light pollution the Milky Way is often visible to the naked eye. 2) By finding the Pole Star, you can compose your shot so the star trails form concentric circles. 3) The aurora borealis is a miraculous sight to shoot.

The second method is to take a series of short exposures – 30 seconds, say – again with your lens at its maximum aperture, then stack them together using special software such as ImageStacker or DeepSkyStacker. You need to shoot 200–300 images to get a good result. Some DSLRs have a built-in interval timer so you can program the camera to shoot a sequence, then leave it to do its thing. If yours doesn't, you'll need a remote release with an interval timer. Stacking images results in far less noise and if you're including foreground, you can also take a shot before nightfall so it has plenty of visible detail, or light it with flash, then add it to the stack so you get a well-lit and exposed foreground with a sky full of star trails.

The Northern Lights, also known as aurora borealis, is a must-see phenomenon. It's

created when electrically-charged particles from the sun collide with gaseous particles in the Earth's atmosphere. To capture the aurora you need clear skies and aurora activity, which you can monitor using websites such as www.aurora-service.eu or, for the UK, www.aurorawatch.lancs.ac.uk. The aurora occurs in the northern sky, usually between 10pm–2am. The best time of year to see it is from September to March, and although you get the best displays in the far north, like Iceland and Northern Scandinavia, it can occur in the north of England, Wales and Scotland.

Again, you need a fast lens focused on infinity and used wide-open, an ISO of 1600–3200 and exposures of 20 seconds, or less if the display is bright. It's very hit and miss, but when you do see it you'll be gobsmacked! Your DSLR will pick up weak activity and you can reveal it more in post-production. Stronger displays appear as swirling clouds dancing across the night sky.

PRO TIPS Apps & accessories

If you want to get more involved in night-sky photography, help is at hand. There are loads of apps for smartphones and tablets, such as Star Chart, Sky Map, Sky Guide and The Night Sky. The Photographers Ephemeris also includes lots of info about the night sky and allows you to pinpoint where the moon will rise and set in relation to where you are – anywhere in the world. If you're really serious you can attach your DSLR to a telescope and home-in on the galaxies, and even use an equatorial drive or mount to track the night sky so you can use long exposures to capture it, without the stars trailing as they do if your camera remains in a fixed position while the shutter is open.



NIGHT AT THE COAST

FIND OUT WHAT POTENTIAL AWAITS YOU ON THE WATER'S EDGE AND THE TECHNIQUES TO MASTER FOR AMAZING RESULTS WITH YOUR CAMERA AT NIGHT

THINK OF GOOD locations for night photography and the coastline probably doesn't spring to mind. However, the seaside is full of low-light potential and once you start scouting around you'll find loads of subjects to shoot.

Coastal scenes can be stunning during twilight, so don't pack up and head home as soon as the sun sets – hang around until dark and take advantage of the failing light. In clear weather, twilight can last for hours and as the warmth in the sky fades, cooler hues take over while the afterglow from the sunset still hangs above the horizon. You could shoot beach scenes with the rich colours reflecting in wet sand, rock pools and the sea, or capture headlands in silhouette against the sky. Rock stacks and rock arches also look stunning during twilight. Use an ND grad to tone down the sky and retain all that wonderful colour. If the foreground is full of reflections then a weak 0.3ND or 0.6ND grad should balance everything out, while if the foreground is dark then you'll need a stronger 0.9ND grad.

Of course, the coastline isn't just about natural features – there are plenty of man-made structures, too. Lighthouses usually occupy remote locations, perched precariously on cliffs and headlands or on small offshore islands. Think of Neist Point on the Isle of Skye, Portland Lighthouse on Portland Bill in Dorset or St Mary's Lighthouse near Whitley Bay on the north-east coast. They make great focal points in low-light seascapes, standing out boldly against the sky, and when light levels are low enough the light emitted from them will add a splash of brightness too. On foggy nights, the glow from a lighthouse can look amazing as it creates shafts of light that beam right out of the gloom.

Piers are another great night subject. Most are lit-up with colourful illuminations in the evening and the warm lighting contrasts well with the natural blues of the twilight. As with urban scenes, the best time to shoot piers is during the 'crossover' period between day and night when there's still colour in the sky. If you wait until the sky's black, your shots will be too high in contrast and the only colour will come from the pier. Use a wide-angle lens from the beach and capture the pier stretching diagonally across the frame and out to sea. Side-on views taken from further along the coast work well, too, and if the tide's low get under the pier so you can capture the crisscrossing patterns of legs and struts that support it, with the sea and sky behind.

Big pleasure piers are worth a wander as you're bound to find things to shoot – neon signs, flashing lights, amusement arcades, fairground rides. You could always raise your DSLR's ISO rating and shoot some handheld candid of cuddling couples, kids having fun and folk enjoying fish 'n' chips by the seaside.

Once night finally arrives and all colour fades from the sky, your options are more limited – but don't give up just yet. In clear weather, the moon can be your light source, creating a shimmering silver highlight on the sea and casting a mysterious glow on the coastline. Why not try a few shots, just to see what happens? Turn to page 32 to follow our expert landscape tutorial.

If you use a long exposure, the moon will overexpose as it's bright and blur as the Earth rotates on its axis. If you're shooting towards it to capture the silvery highlight on the sea, that doesn't matter so much as it will overexpose just like the sun does when you include it during the day. It may even create a starburst effect, which can look good.

PRO TIPS *Night into day*



SHUTTERSTOCK

Although you may not realise it, if you give night shots a long enough exposure, they end up looking like they were taken in the day. Try it. Start by increasing your camera's ISO to its highest setting and your lens to its widest aperture, then set exposure compensation to +1 or +2 stops and take a shot. If you need to increase the exposure even more to get a daylight effect, do so. When you've got the exposure right, re-calculate the exposure for a lower ISO and smaller aperture by doubling the exposure each time you halve the ISO and again each time you reduce the aperture by a stop. For example, if your test shot gives you five seconds at f/4 and ISO 12800, for ISO 200 you need to expose for five minutes at f/4, ten minutes at f/5.6 and 20 minutes at f/8. Easy!

- 1) To include the moon in your landscape, try shooting it separately and adding it later during processing.
- 2) Shoot illuminated piers at an angle to see them jut out to sea.
- 3) Coastal areas with man-made illumination can look beautiful at night.
- 4) Working lighthouses can make great focal points.

If you're shooting coastal views lit by the moon, however, you're probably better off excluding it as it will be a distraction.

If you really want the moon to be visible, shoot it separately with a telezoom then add it to the wider views later in Photoshop. Use your longest lens to shoot the moon (300mm or more will be ideal), so it's a decent size, though you can up-size the moon later in post-production so don't worry if it seems rather small in the viewfinder. The exposure required varies depending on the state of the moon, but for a full or almost full moon, try 1/60sec at f/5.6-8 and ISO 100.

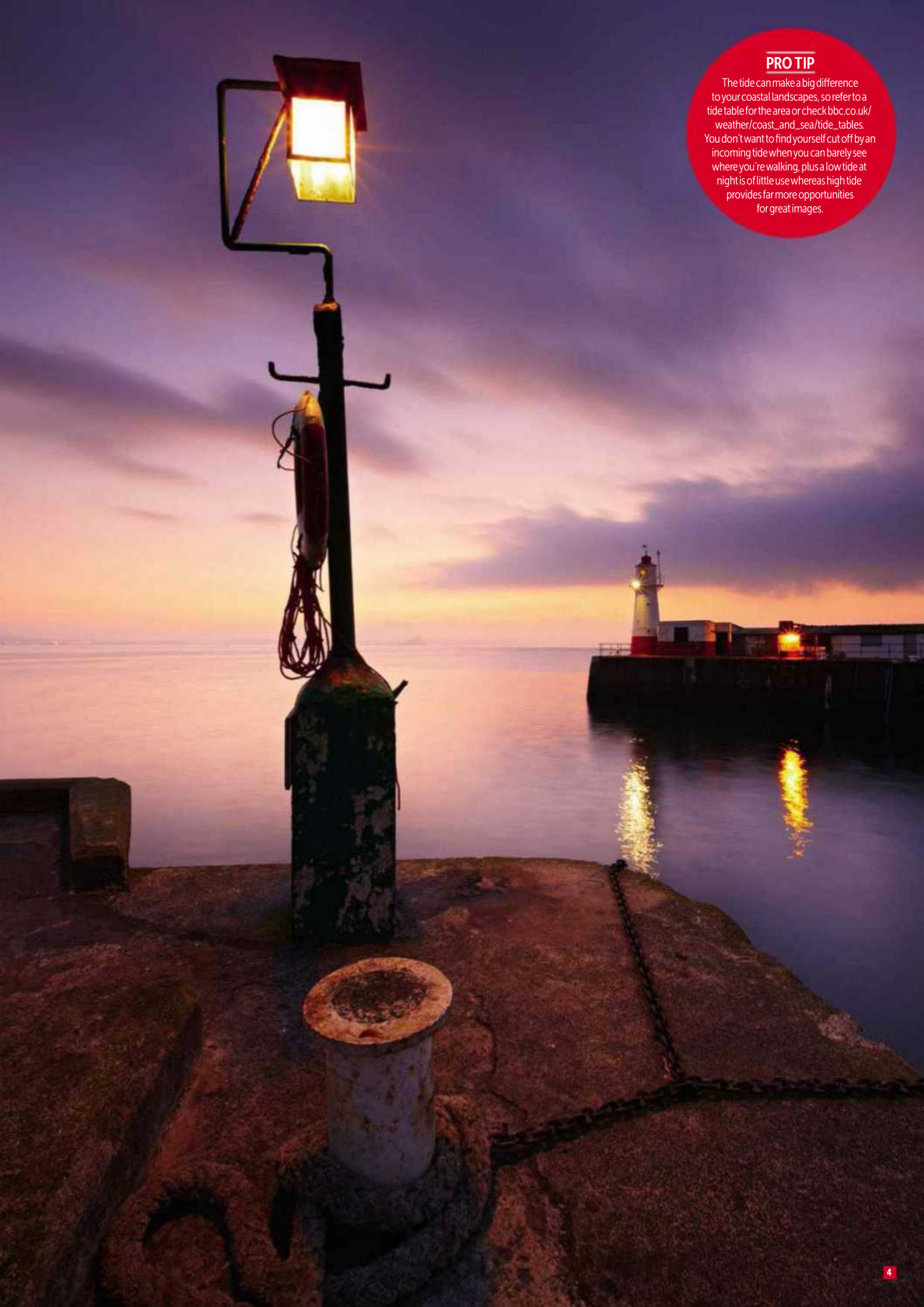


ALL IMAGES: HELEN DIXON



PRO TIP

The tide can make a big difference to your coastal landscapes, so refer to a tide table for the area or check bbc.co.uk/weather/coast_and_sea/tide_tables. You don't want to find yourself cut off by an incoming tide when you can barely see where you're walking, plus a low tide at night is of little use whereas high tide provides far more opportunities for great images.





ALL IMAGES: LEE PROST

NIGHT IN THE CITY

TOWNS AND CITIES ARE TRANSFORMED BY ARTIFICIAL ILLUMINATION AFTER THE SUN SETS – WHERE BETTER TO HEAD WITH YOUR CAMERA AFTER NIGHTFALL?

THERE ARE FEW sights more impressive than a town or city at night shimmering under the colourful glow of artificial illumination, or towering office blocks reflecting the vibrant colours of the twilight sky. Don't feel you have to visit exotic or faraway locations to capture fantastic shots though; any town or city will be transformed as the day turns into night.

If you're unfamiliar with the location, it's well worth doing a recce in the daytime to discover potential subjects and establish viewpoints. In big cities, check the postcard stands to find out which buildings or monuments are floodlit at night, and which scenes look the best, so you have an idea where to head for when you return later.

Ideally, arrive an hour before the crucial shooting period so you have plenty of time to set up and, more importantly, take advantage of the golden hour and sunset if conditions are good.

For dramatic aerial views you'll need to find a high viewpoint. Office buildings and hotels in big cities often provide breathtaking views. Bridges, towers and multi-storey car parks are worth checking, too, or maybe there's a hill on the edge of town that gives you a great view? If you're forced to work from ground level, the other option is to get far away from the location so you can view it from a distance. Towns and cities on the coast, by a lake or on river banks tend to suit this approach, as you can usually get a uninterrupted view from over the water, with the possibility of reflections as well on a calm evening.

The 'crossover' period between day and night is again a good time to shoot town and cityscapes, while there's still colour in the sky – though in many cases, light pollution will provide that colour once daylight has gone and you can still get some great results.

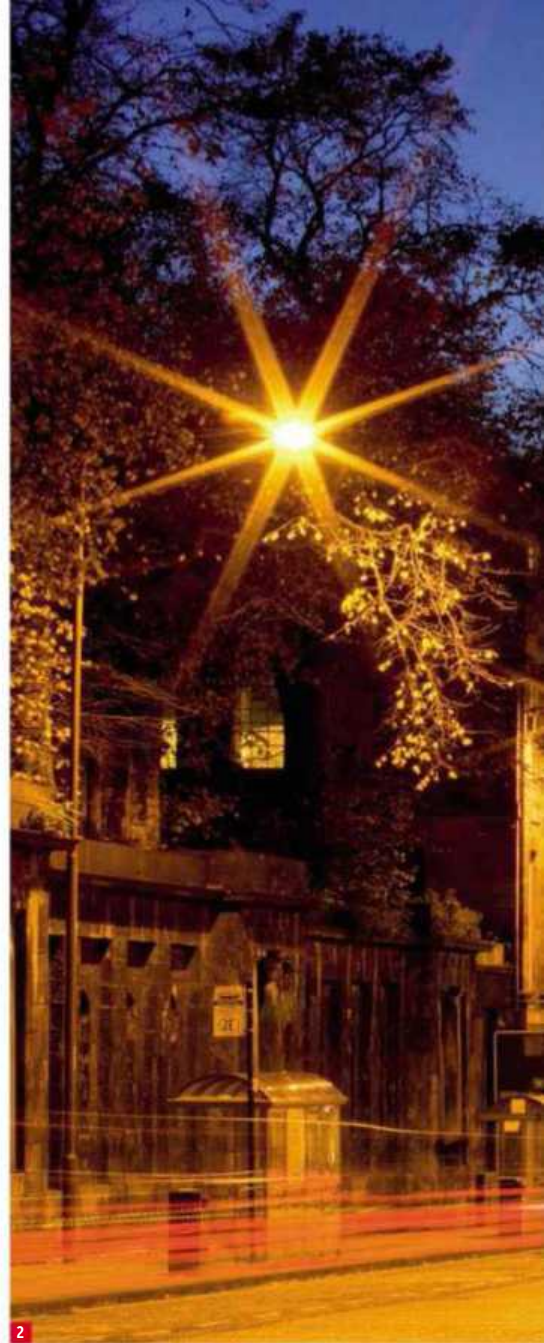
When shooting from a high viewpoint, use a wide-angle lens to capture sweeping vistas, with roads and buildings stretching as far as the eye can see, then perhaps switch to using a telezoom to isolate the most interesting parts of the scene.

Telezooms are also invaluable for photographing distant cityscapes where buildings line up on the horizon – the long end of a 70-200mm or 75-300mm will be powerful enough for frame-filling shots.

Another great urban subject to shoot at night is traffic trails, which are created by traffic moving along a busy road at night – the vehicles themselves don't actually record because they're moving, but the head and tail lights do, creating colourful trails stretching off into the distance.

The best time of year to shoot traffic trails is from late autumn through to early spring, as rush hour coincides with dusk so the roads are at their busiest during the optimum period when there's still colour in the sky. To make the most of traffic trails, an elevated viewpoint over a busy road, roundabout or motorway is ideal. It's possible to take great shots of an average two-lane road or dual carriageway, but big motorways or intersections with lots of lanes and traffic merging from slip roads will provide more traffic and therefore more light trails.

To capture the traffic trails, mount your camera on a tripod and set the lens aperture to f/11 or f/16 at ISO 100. If you shoot in aperture-priority mode the camera will calculate the exposure time automatically. Exposures of 20-30 seconds will record plenty of trails in a busy road. If you need to expose for longer, set the shutter to Bulb and experiment with exposure of 30-60 seconds, making sure that you don't overexpose other features in the scene such as floodlit buildings and office blocks.



1) Look for high vantage points and use a wide-angle lens. 2) Capture street-level traffic trails while there's still light in the sky for great results. 3) The 'crossover' period is ideal for capturing colourful skies along with atmospheric streetlights.





IDEAS TO TRY *Hit the streets at night!*



● **FLOODLIT BUILDINGS** Of all the subjects you're likely to encounter at night, floodlit buildings are perhaps the most common and accessible. Churches, town halls, restaurants, pubs, bars, cafés, castles and cathedrals are just a few examples, but all make perfect night-time subjects. Shoot them when there's still colour in the sky to provide a contrasting backdrop and either work from close range with a wide-angle lens or back-off and use a telezoom to compress perspective so other buildings nearby appear crowded together. Shooting from further away also reduces converging verticals. AWB is usually the best White Balance setting to use, though Tungsten and Incandescent can produce interesting results.



● **CROSSOVER PERIOD** The best period to shoot an urban landscape in low light starts around sunset when scenes are bathed in golden light. Once the sun sets, if you're in luck, the sky will glow with fiery hues. Warm turns to cold as daylight levels fade and the sky turns to blues and purples with the arrival of twilight. Man-made illumination starts to take effect and when artificial and ambient light levels are in balance, that is when the prime shooting time has arrived. Make the most of it as it doesn't last long. As darkness approaches you may find that the natural blue in the sky is replaced by colours created by light pollution, but once they fail to register in your images that's when it's time to pack up and head home!



● **SHOOTING AT HIGH ISO** If you fancy leaving your tripod at home and capturing life on the streets at night handheld, all you need to do is increase the ISO to a level that gives you decent shutter speeds. A fast lens such as a 50mm f/1.8, or an f/2.8 zoom used wide open will help. Some of the latest DSLRs have amazing high ISO range – up to 102,400 or more! Image quality is pretty bad at that level, but at ISO 6400, 12800 or even 25600 you'll be surprised at just how good the results are. The images will be noisy beyond ISO 6400, but your DSLR's High ISO Noise Reduction setting may help reduce it, or you can apply noise reduction during processing. If colour images look muddy and flat, convert them to black & white and boost contrast.

HAVE A FUN NIGHT OUT

WHY NOT TRY SOMETHING A LITTLE MORE CREATIVE? HERE ARE FOUR IDEAS THAT GUARANTEE TO PRODUCE GREAT SHOTS – AND PUT A SMILE ON YOUR FACE!

LEE FROST



1 PAINTING WITH LIGHT

Painting with light is a good technique to try at night and can produce fantastic results – turn to page 37 for an expert tutorial. You can use multiple bursts from a flashgun to provide the illumination, but a torch is better because it's a continuous light source so is easier to control – especially if the beam is adjustable. Battery-operated LED hand torches or strip lights are ideal. Visit www.fenixtorch.co.uk where you'll find a great range. The output of hand torches is measured in lumens. A 200–300 lumen torch will be powerful enough to paint a building with light from a reasonable distance, but 800–1000 lumens will do it quicker and be effective at a greater distance.

Whichever type of torch you buy, you can use it to illuminate features in the foreground of a scene, such as a jetty on a beach, a small island on a lake, a statue or monument against the night sky. On a bigger scale you

could even use it to illuminate the exterior of a building. Although it sounds complicated, painting with light is fairly easy. Set up your tripod, compose the scene and focus manually on your main subject. Stop the aperture down to f/11 or f/16, set the shutter to Bulb and attach a remote release. When you're ready to go, trip the camera's shutter, lock it open on Bulb, turn on your torch and start painting with light. You'll see exactly where the light is hitting. Keep it moving and gradually build up the light levels. After a minute or two, close the shutter, turn the torch off and check the image. Based on what you see you'll know if you need to adapt your approach to get a better result.

There are no hard and fast rules, so whatever works and looks good is fine. You may want to go for even illumination, but then again you can create some spooky images if you intentionally light some areas but leave others dark – this works well on churches, ruins and other old buildings.

DENIS SMITH PHOTOGRAPHY



2 TRACING WITH LIGHT

An alternative painting with light technique is to draw around an object with a small pen torch, surrounding it with light trails. Any static subject will do – a statue, a person, your car – and you can either put a single light trail around it or 'draw' over your subject with light, picking out the main shapes and details a bit like a child would paint something. It's a case of experimenting to see what you can come up with. You only need a tiny torch with a single small bulb or LED otherwise it'll put out too much light. Instead of a torch you could use sparklers; the technique is the same, but with a sparkler you get an outline of light, plus loads of sparks.

As with painting with light, mount your camera on a tripod, manually focus, set the aperture to f/11 or f/16, select an ISO of 100 or 200 and lock the shutter open on Bulb with a remote release. You can then walk into the scene (wearing dark clothes) and trace the outline. If you keep moving you won't appear in the shot. There should be enough light spill from the torch or sparkler to illuminate your subject, but if you find that's not the case, you can always light it up with a burst of flash at the end of the exposure before closing your camera's shutter.



SHUTTERSTOCK



3 STEEL WOOL SPINNING

If you're looking for some daredevil excitement, this technique is it – although we must stress that it can be dangerous, so be careful and use common sense.

You may not realise, but the steel wool used to remove rust from metal and to smooth wood is highly flammable. If you set it on fire, it sparks and burns almost like gunpowder, and you can use this as the basis of some bizarre night images. All you need to do is stuff a load of steel wool (Grade 0 or finer) into a metal whisk, attach the whisk to a length of chain around a metre long, light the steel wool and then spin the whisk around in circles over your head. Wind passing through the steel wool as it spins will cause it to send out a sea of sparks that look amazing.

To capture it on camera, mount your camera on a tripod, focus manually, set the aperture to f/8 or f/11, then lock the shutter open on Bulb. Do this in a safe location away from people, animals and anything flammable. A beach is ideal, or an old quarry. Ideally, take a friend to spin while you shoot, or vice versa. Put a protective filter on your lens as the sparks can cause damage, and wear a hat and protective glasses or goggles, plus a waterproof jacket and overtrousers.

It takes 20-30 seconds for it to burn out and you may need to repeat several times to get a decent result.

4 LIGHT ORBS

Once you try this technique, you'll be hooked.

No idea what a light orb is? Then visit ballof.light.com.au and check out Denis Smith's images. The idea is that you set up your camera at night, lock the shutter open on Bulb, then walk into the scene to a predetermined spot and spin an LED torch tied to the end of a length of string so that circular light trails are recorded. Instead of standing still you rotate round on your feet while continually spinning the light over the same spot so that by the time you've rotated through 360°, dozens of light circles have recorded to create a sphere of light.

It looks easy, but getting a perfect sphere takes practice and patience! The string must be kept a constant length and the torch rotated so that the circles are the same size. You also need to rotate your body on the smallest turning circle you can. Wear dark clothing and a hat to reduce the risk of showing up in the exposure.

The exposure time will depend on light levels. Ideally you need to spin the torch for a couple of minutes. If it's really dark you could leave your shutter open for longer and create several orbs in one scene, or use a different coloured gel over the torch for each.



DENIS SMITH PHOTOGRAPHY



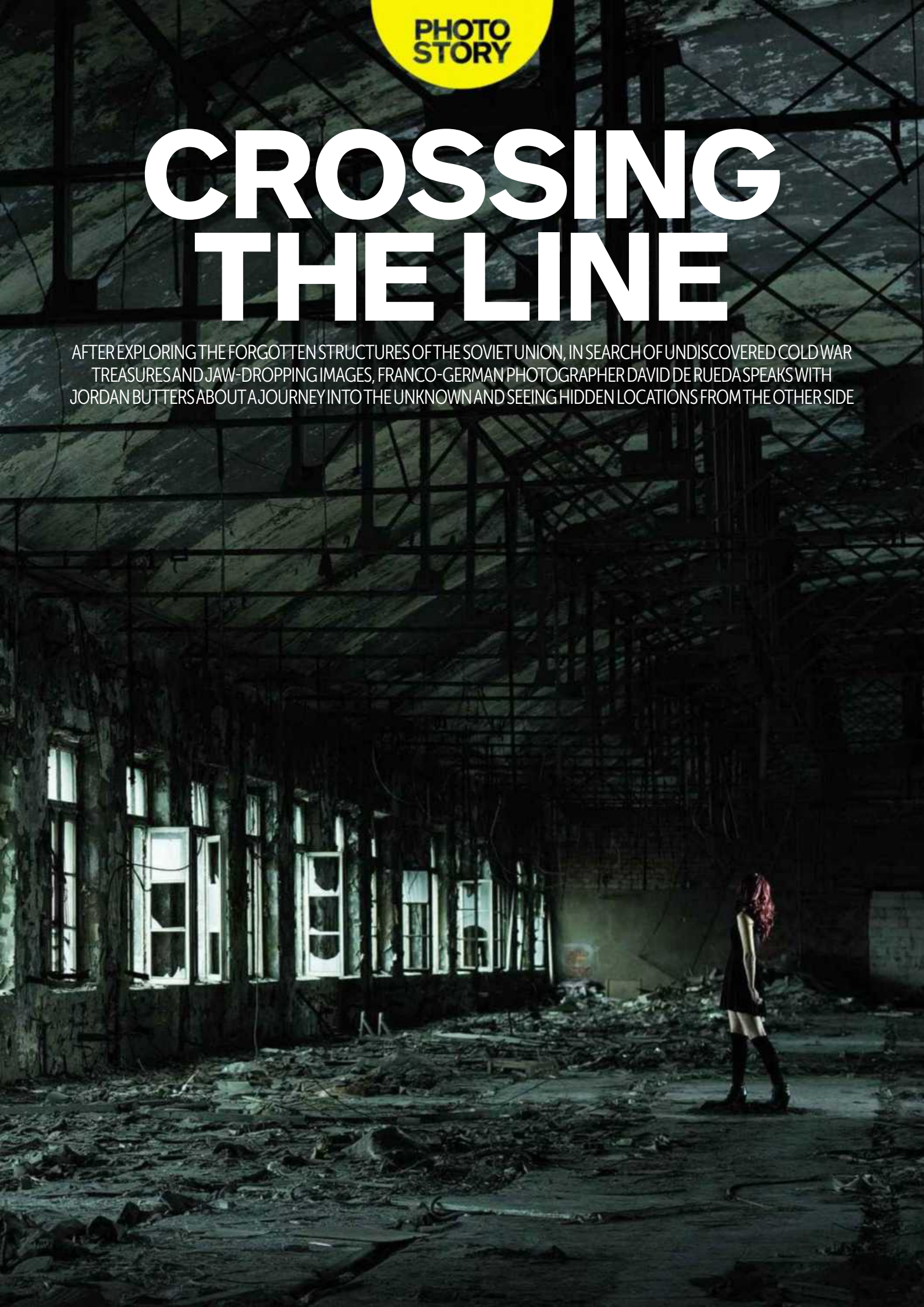
IN ASSOCIATION WITH



PHOTO
STORY

CROSSING THE LINE

AFTER EXPLORING THE FORGOTTEN STRUCTURES OF THE SOVIET UNION, IN SEARCH OF UNDISCOVERED COLD WAR TREASURES AND JAW-DROPPING IMAGES, FRANCO-GERMAN PHOTOGRAPHER DAVID DE RUEDA SPEAKS WITH JORDAN BUTTERS ABOUT A JOURNEY INTO THE UNKNOWN AND SEEING HIDDEN LOCATIONS FROM THE OTHER SIDE





1



2



3

IMAGINE DISCOVERING a world where humanity has long since passed. Structures that once stood proud, surrounded by people bustling with life, are now forgotten, in disrepair and being overridden by nature. You might think this to be a post-apocalyptic world but these abandoned places, steeped in history, are a part of our reality and what attracts the likes of urban explorer and photographer David de Rueda, who has just completed an epic tour of what remains of the Cold War era.

“My interest in urban exploration wasn’t linked to photography at first,” says David. “I was curious about abandoned places and I wondered what was locked away behind those walls. At the time I was making films with my friends and taking pictures of everyday things with a compact camera. Slowly the two interests merged. Now photography is a big part of what I do when I go exploring, but it’s not the only reason I do it. There’s a sense of adventure and I enjoy the planning and research too; sometimes research is an adventure in itself.”

Two years ago, David embarked on a trip across the US – from New York to Los Angeles – to document abandoned America, called *Urban Escape*. Nikon France provided some of the equipment and it was through this fledgling relationship that his latest, most ambitious project – entitled *The Line* – came to fruition. “One day an email arrived from Nikon Europe asking me how they could help me to achieve my dream project – not the kind of email you get every day,” recalls David. “I started putting together a route of the places that I wanted to explore across Europe. I spent months researching and planning – I already had a lot of places in mind but I must have scouted every country in Europe using the internet. I plotted a map with a shortlist of locations and chose only the best ones to visit. Six months later my friend, my girlfriend and I were on the road.”

Over the course of six weeks, David visited nine European countries, many of which formed the Soviet Union heartland, to capture abandoned places from the Cold War

BIOGRAPHY



Born in Poitiers, France in 1987, David has travelled the world in pursuit of his love for urban exploration. His projects have been exhibited across France and he recently worked with Nikon Europe to produce *The Line*: a photographic journey exploring some of Europe’s most unusual and abandoned places. In 2014, he directed his first feature documentary on urban exploration across the United States, entitled *Urban Escape*. www.daviderueda.com

that have rarely or never been photographed before. His fascination with Soviet architecture led him to quickly develop a cohesive aesthetic that aligned exactly with what he envisioned for the project. “You don’t see this Soviet style of architecture in other parts of the world,” adds David. “Huge, concrete structures that made bold, imposing statements when they were built. I shot the project during winter, too, which made it



1) An abandoned radar station in the mountains of Italy. A three-hour walk through snow was needed to reach this secret location.
2) Shot with a 50mm lens in an abandoned power plant near Budapest, Hungary.
3) A two-minute exposure reveals the spaceship-like architecture of a former concert hall in Estonia.
4) Looking up in a disused experimental power facility near Moscow.
5) Relics are left to waste in a derelict train graveyard in the heart of Budapest.



even more atmospheric – the images feel cold and somewhat more ‘Soviet’ because of this. I had a vision of the project having a science-fiction, post-apocalyptic feel and as I captured the first few images I quickly saw that things were going in the right direction.”

While equipped with what information he could find online, David’s lofty ambitions saw him target locations that were so long forgotten, highly restricted or difficult to find

that often information was scarce at best. As a result, he often didn’t know whether he would even be able to access many of the sites until he arrived. An adventurer at heart, this only heightened David’s excitement – a journey into the unknown. “Security in Ukraine and Russia was intense. During one of our first experiences we travelled through the forest to a disused experimental power facility near Moscow. We were greeted by

around ten dogs barking at us; dogs are the worst thing you can encounter as an urban explorer! A guard came over to see what we wanted and we persuaded him to call off the welcome party and let us inside for ten minutes. He let us stay for an hour in the end to photograph the facility as the sun set.”

Another location high on David’s hit list was the infamous abandoned city of Pripjat, 3km from the ill-fated Chernobyl nuclear ➡



1



2

- 1) The Buzludzha Monument in Bulgaria, wrapped in a thick, icy fog.
- 2) David shoots from a frozen rooftop in Pripjat, near Chernobyl, Ukraine.
- 3) Inside an unfinished cooling tower of the nuclear power plant in Chernobyl. David includes his girlfriend in the image to give a sense of scale.
- 4) A dusting of snow in Pripjat allowed David to capture this dream-like image of the Ferris wheel.
- 5) A 45km walk across the desert was rewarded with this incredible hangar full of forgotten Soviet spacecraft.
- 6) A downed Douglas DC-3 aircraft lies forgotten on Iceland's south coast.

3



power plant. David and his friends booked a private guide for the duration of their four-day visit to the city: "I would have stayed there a month if I'm being honest," confesses David. "It was amazing – Pripjat is a very empty, lonely and eerie place but very special. We took some photos of the famous Ferris wheel in the town, and then went into an unfinished cooling tower near the power plant. The radioactivity isn't very dangerous anymore – you're probably subjected to higher radiation levels if you work or live in a large modern city."

Perhaps David's biggest challenge while shooting *The Line* awaited him deep in the desert of Kazakhstan. His destination was the Baikonur cosmodrome – a space exploration and active launchpad facility on the Kazakh desert steppe. "We saved this adventure for the end of our trip – I had researched Baikonur and was excited to see if we could find a forgotten hangar that was rumoured to contain some space-race treasures," says

David. "We went to Kazakhstan without knowing how we could get there. Local travel agencies were unable to find a way to gain us access to the facility – it's highly forbidden. I can't disclose how we got there in the end but it involved a lengthy walk across the desert. We had a GPS, determination and a little bit of luck on our side. When we reached the hangar we were amazed to find two abandoned space shuttles inside, from the scrapped Soviet Buran space exploration programme. This experience produced one of my favourite images, so it was worthwhile; it reminds me of the struggle and adventure involved in order to capture the image."

What strikes me most about David's project isn't the amazing stories behind the

images and the incredible locations he visited, but his dedication to capturing only the best. Despite the endless urbex eye-candy at some of these places, David practises the ultimate self-control and only records what he believes to be the best possible angles and compositions, often presenting a single image from each location. I believe this is what makes *The Line* so visually appealing; it isn't an endless album of standard urbex images, it's a finely curated collection of only the best shots from an ambitious journey. "When I first arrive somewhere I spend time just wandering and actually visiting the site," David explains. "I don't take pictures until I feel the atmosphere and light is at its best and when I've seen the best angles to shoot."



4



5



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I actually take very few pictures and take a lot of time for each. I only want to show the best possible results. Sometimes shooting the location alone isn't enough; I often include my friend or my girlfriend – the red-haired woman that you see – in some of the images to offer a sense of scale to some of these gigantic, imposing places. The locations often look straight from a post-apocalyptic film, too, so I think showing a person also gives the scene a sense of hope for humanity."

David's dream project delivered him everything from forgotten plane wrecks to abandoned Bulgarian parliament buildings, ill-fated nuclear cities and a top-secret Soviet space facility – an itinerary that would make most urban explorers salivate.

So where's next on his bucket list? "I'd like to go back to Russia – we were there for eight or nine days but there are so many places I didn't have a chance to properly explore. I've also dreamed of visiting Japan for a long time – the atmosphere and architecture there is so completely different to anything you'll find in Europe or the USA, and there's a wealth of locations that appeal to me. Now that I've got a taste for these incredible locations, I'm only really interested in the places that aren't easy to access. The popular locations that everyone else visits don't seem to hold the same sense of adventure for me any more – the thrill lies in discovering somewhere new, outstanding and uncharted."

www.daviderueda.com

IN THE BAG...

To capture these amazing locations in all their gritty detail, David chooses the Nikon D810 full-frame DSLR along with a small selection of NIKKOR lenses. David's go-to lens is the NIKKOR AF-S 14-24mm f/2.8G, an incredible wide-angle that opens up compositions that are not possible with other lenses. He also carries the NIKKOR AF-S 50mm f/1.8G when shooting bigger spaces and the NIKKOR AF-S 70-200mm f/2.8G ED VR II for picking out details at a distance.



Style Counsel

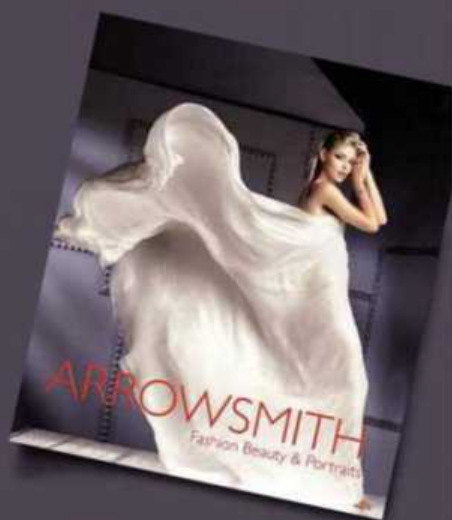
A NEW BOOK BRINGS TOGETHER FOR THE FIRST TIME AN ECLECTIC COLLECTION OF FASHION, BEAUTY & PORTRAIT IMAGES SPANNING OVER FORTY YEARS BY RENOWNED PHOTOGRAPHER CLIVE ARROWSMITH. WE'VE EXCLUSIVE ACCESS TO THIS MAJOR RELEASE

IT'S DIFFICULT TO KNOW where to start when talking about the illustrious and celebrated fashion and portrait photographer Clive Arrowsmith. The award-winning photographer and filmmaker has more sides to him than a dodecahedron — there is his extensive library of brilliant photography, countless stories from his younger days of various excesses (alcohol and drugs to name but two) and endless hilarious (plus potentially libellous) tales from shoots with the stars. Each could fill a volume of magazines, but we've only eight pages to work with, so let's begin with the main reason for the interview: his latest book, *Arrowsmith Fashion Beauty & Portraits*.

"I've been trying to create this book for many years," reveals Arrowsmith, "but work commitments and other factors meant it's only now reached this stage. It's taken me about three years to narrow down my selection of images and in many cases the negatives and transparencies from publishers were returned in a very sorry state, so needed a fair bit of retouching to clean up."

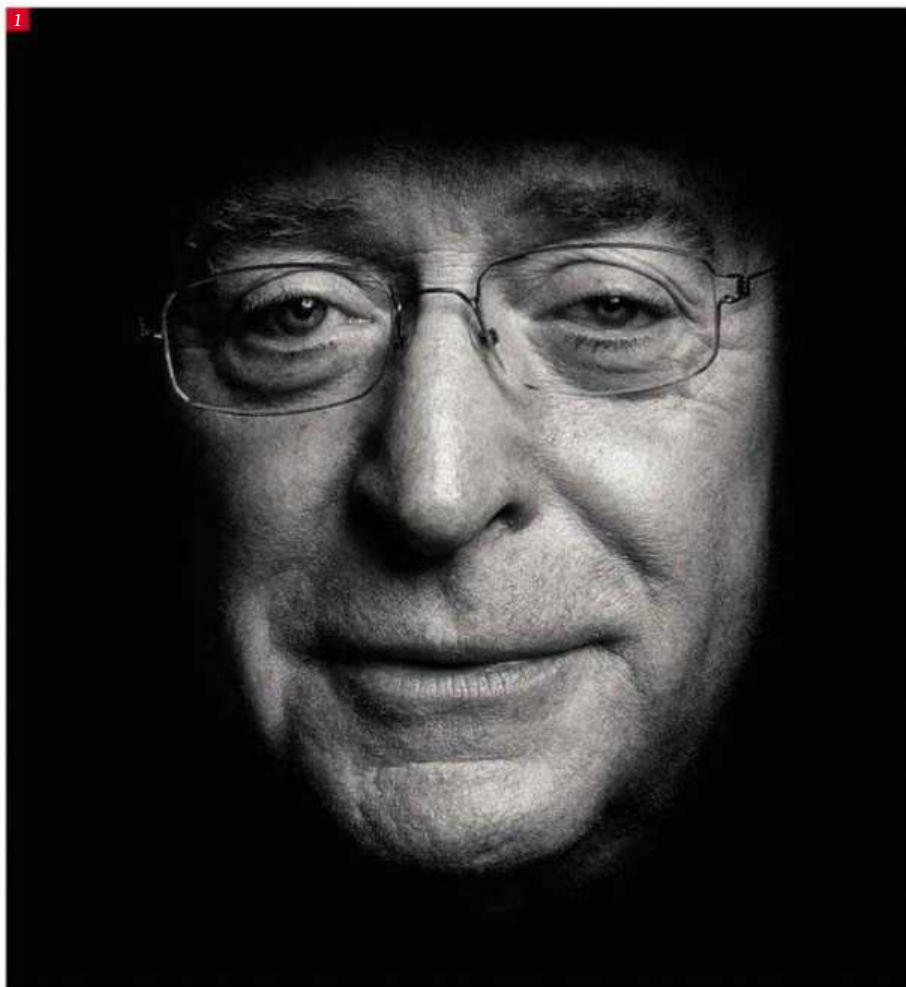
Arrowsmith's career spans five decades and, in that time, he has worked extensively for many of the world's most prestigious magazines, including *Vogue*, *Harper's* and *Vanity Fair*. With digital being a relatively recent innovation, it's no surprise that tracking down the original film images from so many sources was a laborious affair. Even more difficult was the short-listing of images for the book. For the near four hundred images included in the book, there are tens of thousands that never made it. "James Smith, the commissioning editor of the book's publishers, ACC, helped narrow down the selection, but in the end it became a near-impossible choice, where I had to leave out many, many images that I wish could have been included. Considering I've an attic full of originals that I've not even had time to go through, I'm in no doubt I could fill another book with images if I wanted to." ➤

Words: DANIEL LEZANO



Main & inset) "This is Lisa Seiffert in a fabulous white Tom Ford for Gucci gown, which was made out of five layers of gossamer silk. My assistant stood to the left of the frame and flicked the skirt up until we got this most perfect curve of the flowing skirt into the frame."





The book features images from 1970 to today and includes stars of fashion, beauty, film, TV and music. The veritable and varied who's who of celebrities include Paul McCartney, Richard Gere, Judi Dench, Yves Saint Laurent, Roald Dahl, Sammy Davis Junior, Prince Charles and His Holiness The Dalai Lama to name but a few.

The era of images covers the transition from film to digital and, if you've a skilled eye, you can note the difference in texture of the two mediums – film having a coarser, more distinct grain. Arrowsmith, like most professional photographers, is pragmatic about the switch from film to digital. "Film has its own quality that is wonderful. I no longer shoot on it as clients prefer digital but I'd shoot on film if someone wanted me to.

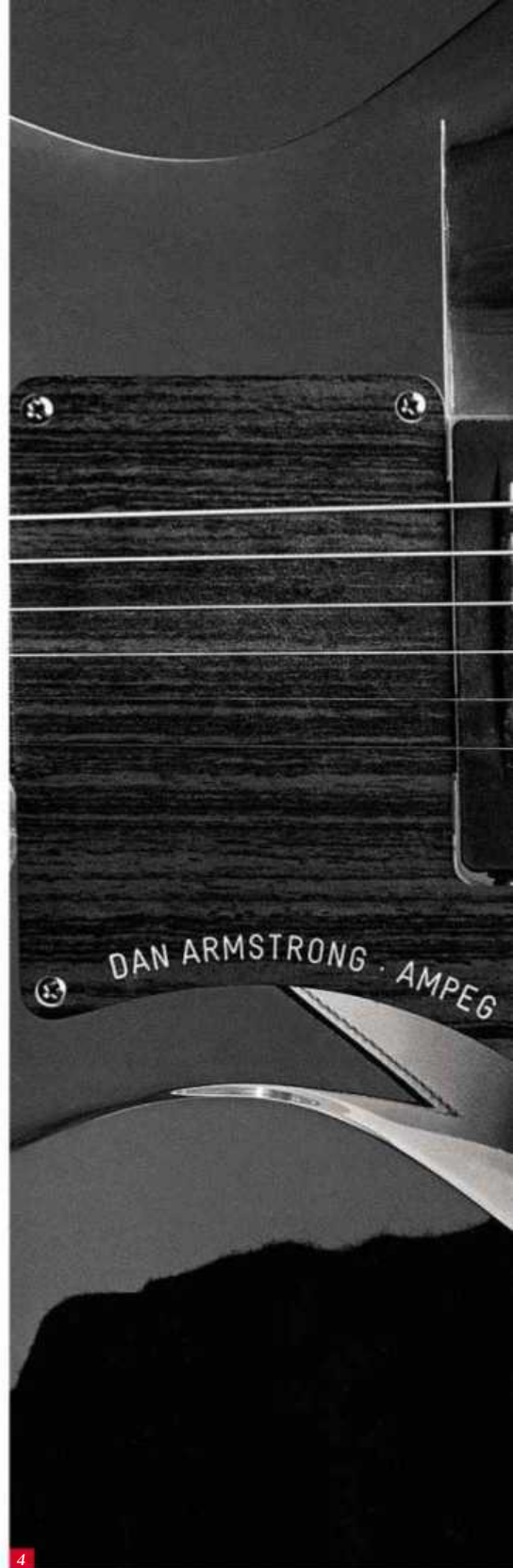
"Digital is far more convenient to work with and I much prefer its immediacy. You're no longer skulking in a corner by the window with a magnifier trying to work out if the image on the Polaroid is slightly too light. Today, the camera screen has effectively replaced the Polaroid. That's a real benefit of digital capture – you can see the near-finished product while still at the shoot.

"If the client or the star is there, you'll often want them to see a great image on the screen as it helps them relax. What you're doing is establishing a great trust with them. You're stealing the image at that moment in time – the camera is a time machine – it stops that moment when you press the shutter forever. I still use a handheld meter – they may have gone out of fashion, but I



firmly think they are an important way of learning light. Being able to measure the difference in stops of light around the subject and in the background really helps you understand light better. A lot of photographers are not paying enough attention to lighting. The camera, after all, is just a copying device – it copies what's in front of it, so you have to make it eminently beautiful first, before capturing it. There's a lot of the 'Oh we'll change that in Photoshop' attitude going around, but that's lazy."

Few photographers have mastered lighting to the same extent as Arrowsmith. Whether it's daylight or studioflash, or a combination of both, Arrowsmith's skills have no limits,





although he tries to make lighting control sound simpler than we know it is.

"Lighting isn't that difficult," Arrowsmith claims. "You light, you look, you adjust until you're happy, then you shoot." He makes it all sound so incredibly straightforward! "I think that when people are struggling with lighting, it's because they're not looking well enough at how the light is falling on the subject and they're not shadowing off areas to restrict the reach of the light. I'm always pinning or sticking black bits of card to things to cut out some of the light – especially where it's falling on the background – sometimes light is coming over you like a wave and results in the background taking over from the subject, so

“YOU'RE ESTABLISHING A GREAT TRUST BECAUSE YOU'RE STEALING THEIR IMAGE IN THAT MOMENT OF TIME. THE CAMERA IS A TIME MACHINE, IT STOPS THAT MOMENT WHEN YOU PRESS THE SHUTTER FOREVER”

1) "I used a snoot to light Michael Caine's face." 2) "We wrapped blue gauze around Kate Bush." 3) "Band On The Run's album cover for Paul McCartney and Wings. We'd partied for hours so this was quite a challenge. I used a tungsten spotlight with the wrong film, but Paul loved it." 4) "This was a fantastic moment when I shot Paul looking through his Dan Armstrong guitar."

learning to control its path as well as its intensity is an essential skill that portrait photographers should master. The lightest part of the picture should be the face. I'm also a painter and it was a technique that I learned as an artist long before I was a photographer."

Arrowsmith's old-school attitude of setting up everything as perfectly as possible before firing the shutter shows a clear desire to take the best possible photography. This ethos doesn't stop with images captured – Arrowsmith is as adept and meticulous with post-processing as he is with his photography. And just like his photography, his Photoshop skills were all completely self-taught. "I want to do everything myself, from the image ➡



1) "This is Japanese model Sayoko Yamaguchi (1949-2007)."
2) "The 1992 Pirelli Calendar had a Chinese Zodiac theme: This was the Year of The Rat. Shot in the Almeria Desert, Spain."
3) Clive Arrowsmith oversees the book's printing in Verona.
4) "This is A.A. Gill, shot for the cover of the *Sunday Times* magazine."
5) "Melanie Scheriau, taken for Liberty."

Winston Churchill by taking away his cigar!

"Most actors are a bit insecure and get a little nervous before a shoot. That's natural. If an actor (or photographer for that matter) wasn't nervous then they wouldn't be any good. You have to be on your game, like a bullfighter going into the ring."

The book is filled with talent covering all manner of fields and I'm intrigued to know if one type suits direction more than another. I'm a little surprised by the answer. "Usually the actors are the best, because they literally know how to act and so get into the pose you want immediately. Often, you'll find that models are not so aware of themselves ➔

conception to the photography to the retouching/cleaning-up of the image. That's what I think it should be like for all dedicated image-makers. A lot of photographers give their pictures to retouching houses and let someone else work on their images, but that's effectively letting someone else put their stamp on the image. It's like making love to someone, then stopping halfway through to let somebody else finish off the job! You've got to do the whole thing yourself! If you're not confident or competent with Photoshop, then stay with the retoucher so they retouch the image as you want. I'm self-taught in Photoshop and handle retouching much as I did painting, working on one layer then creating another layer and so on. The nuances, the little things you do, are what makes the image absolutely stunning, so don't leave it to somebody else! If you study the paintings of Da Vinci or Caravaggio, you'll see their individual skills at play, for example Da Vinci would soften the edges of the eyes and mouth. Being a painter and knowing this, I've learned to apply a similar approach to retouching images."

Arrowsmith's photographic skills are without question, but his long-standing success is equally down to his witty, approachable and vivacious personality. This interview, like others before, continually verges off at tangents as he recalls one

“I'M THE CABARET FOR THE TALENT. I DON'T CARE IF THEY THINK I'M A BIT OF A FOOL AT THE TIME – IT DOESN'T MATTER – IF IT MAKES THEM LAUGH AND RELAXES THEM, I'M HAPPY TO ACT THE CLOWN”

hilarious story after another. I can only imagine what a shoot with him must be like.

"I find humour is often the catalyst for a great shoot," he reveals. "I'm the cabaret for the talent. I don't care if they think I'm a bit of a fool at the time – it doesn't matter – if it makes them laugh and relaxes them, I'm happy to act the clown. Keep talking to them, ask about personal things like family, kids and so on to break down barriers and put them at ease. Sometimes you don't have to do anything, such as when shooting people you know or have worked with before. They trust you and it's fun so great images come naturally. Now and then you get an arrogant or grumpy person who doesn't want their photos taken but I just keep on shooting. Sometimes I use tricks by quietly murmuring a question – when they scrunch their face and say 'What?' I'll fire the shutter. I learnt that after reading how Karsh captured the iconic





and how to make shapes and movement – take a look at images of models today and you’ll see many just standing there with hands by their side or leaning on something and lacking any dynamism to their shape. With actors and dancers, it’s far easier to create interesting shapes that make for far better portraits. The very best can move very rhythmically – almost like liquid – in slow motion, and I just go ‘bang-bang-bang’ and fire off a great sequence. Then I get them to do it again and again, asking them to add more dynamism and change shape slightly to get the very best results. I’m not putting

**“THE VERY BEST CAN MOVE
VERY RHYTHMICALLY –
ALMOST LIKE LIQUID – IN
SLOW MOTION, AND I JUST GO
‘BANG-BANG-BANG’ AND FIRE
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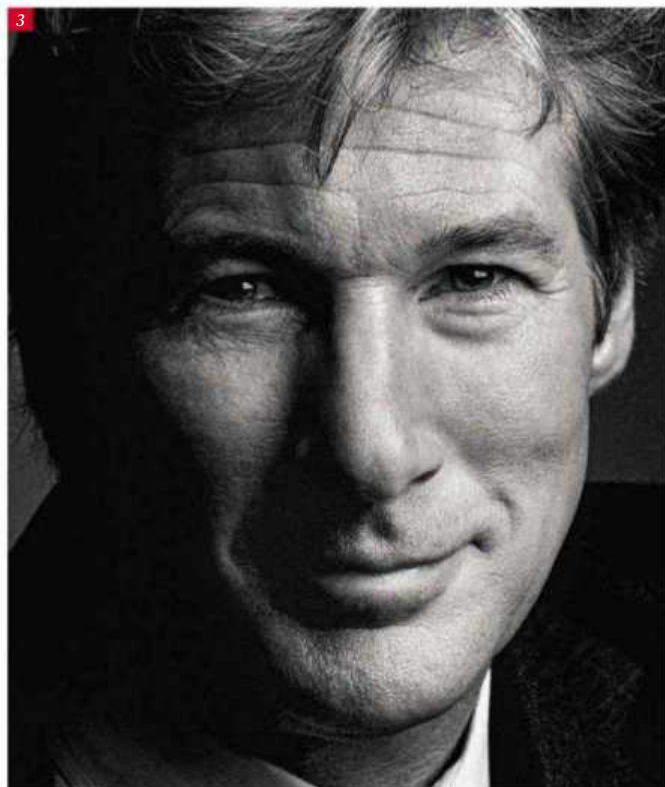
1) “When Sienna Miller came to the studio she had an explosive and joyous personality.” 2) “Charlotte Rampling: This is one of my favourite photos.” 3) “I’ve known Richard Gere for 27 years.”

4) “Martin Sheen, backstage at The Royal Court.”

5) “This is a portrait of Liv Tyler wearing a £1 million diamond.”

down models, bless them, I’m just saying that many don’t understand their form and how to move to create the best shapes, so I need to give them more help and instruction and walk them through various poses. You need to think on your feet and observe the model’s stance acutely – I was once told it’s like the dance of a cobra and mongoose! Get them to move, stick out their head, swing arms, whatever – a moment will come when something great is revealed – if you’re on your game you get it. When you have it carry on, as better may follow. Never stop!”

Arrowsmith has photographed people in



literally every manner possible, from location shoots to studio, fashion to portraiture, advertising to editorial. So has he a favourite? "Quite simply, no. Every job is a different challenge. I just like everything. I'm addicted to photography." Come on Clive, there must be something you prefer over all others? "Oh OK, I love photographing women, they're so elegant and beautiful."

Ah yes, women. As I mentioned earlier, Clive has many stories to tell and lived life to the full in the heady days of the sixties and seventies. Married four times and father of six, he has enjoyed pretty much every excess

you can imagine (Google the story of his shoot with Paul McCartney and Wings for the *Band on The Run* album cover for a good example). Those exploits are all in the past now and Clive, for the last 25 years, has actively studied Tibetan Buddhism. In fact, he has been one of the official photographers to His Holiness the Dalai Lama. It seems nobody can escape Arrowsmith's appeal!

His home office is littered with proofs of his book as he checks the final pages. Not only has he produced the content for the book, he's designed it himself too. "I'm heading off next week to Verona in Italy to

see the book being printed and I'm really excited to see it flying off the presses. Of course, the main reason I'm there is to check that it's printed and reproduced perfectly!"

I'm not surprised, after all, with such a level of attention through every stage, from image creation to book design, it would be amiss to expect the book to be produced without Arrowsmith overseeing it. It's this strive for perfection that has led to him becoming one of Britain's finest-ever photographers.

Arrowsmith: Fashion Beauty & Portraits (£50, ACC Art Books) is on sale now. For more on Clive Arrowsmith, visit: www.clivearrowsmith.com

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WHICH BUDGET CAMERA?

YOU CAN GET A LOT OF BANG FOR YOUR BUCK WHEN IT COMES TO CAMERA KITS IN THE SUB-£750 PRICE RANGE, BUT WHICH ONES ARE WORTH BUYING?



Plus

GEAR NEWS: A look at the latest photo kit releases and announcements *Page 99*

CHRISTMAS GIFT IDEAS: We take the hassle out of buying presents this Christmas by highlighting more than 50 fantastic gift ideas to suit every budget! *Page 109*



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South Iceland Crash Site

Hasselblad H5-50,
28mm f4 Lens, f11,
2 minutes & 8 secs, ISO50

Filters used:
1.2 ND Hard Grad
Big Stopper

As soon as I saw this scene I knew I could create a shot full of drama and mystery. A howling wind raged around us and the clouds were scudding across the sky. Everything was in place for a truly exceptional image. I knew that if I could extend my exposure time to minutes rather than mere seconds, I would be able to achieve something more creative and unusual.

It was midsummer in Iceland, therefore we had daylight conditions for 24 hours a day. As a result, it was never going to be dark enough to achieve an exposure of several minutes with only a graduated neutral-density filter. A 1.2 ND grad gave me the dark clouds I was visualising, and the addition of a Big Stopper extended the exposure to more than two minutes, while retaining an optimum aperture of f/11.



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CANON EXPANDS EOS M LINE-UP

CANON'S FORAY INTO the CSC market has been somewhat tentative, but we're starting to see more models and lenses added to the EOS M line-up. The latest additions are a new camera: the EOS M10, an 18-megapixel compact mirrorless model; and a new lens: the EF-M 15-45mm f/3.5-6.3 IS STM.

The new camera features an APS-C-sized sensor, which Canon claims performs extremely well in low light. The autofocus system is the Hybrid CMOS AF II and offers an impressive 49 AF points. Beginners can find the majority of the controls taken care of via the tilting 3in LCD touchscreen on the rear, while a front dial provides quick access to advanced settings, such as aperture and shutter speed control. There's Wi-Fi built in as well as NFC for instant transmitting of images to a compatible smartphone or tablet.

The new EF-M 15-45mm f/3.5-6.3 IS STM lens weighs in at just 130g and looks to be the ideal pairing for the new body. Offering an equivalent 24-70mm focal range, there are three aspherical lenses for maximum clarity. There's also 3.5-stop stabilisation and Canon's STM technology, for smooth and quiet focusing.

Both new products are available from November, with the EOS M10 priced at £310 body only or £400 with the new EF-M 15-45mm f/3.5-6.3 IS STM lens. If you fancy just the lens on its own, that will set you back £230. www.canon.co.uk



X-CELLENT NEW FUJI OPTICS

Fujifilm has announced two additions to its line up of X-mount lenses and accessories. First up is an all-new lens: the Fujinon XF 35mm f/2 R WR. Offering an equivalent 53mm field-of-view, the lens features nine elements in six groups and a fast f/2 maximum aperture. It's compact, too, at just 45.9mm in length and weighing 170g, making it the ideal lens to leave on your camera when out and about. Should you need a bit more reach there's some good news – the anticipated Fujinon Teleconverter XF 1.4x TC WR is now available. It features seven elements in three groups and boosts your lenses' reach by 1.4x, at the cost of one stop of light. Both new bits of kit are weather- and dust-resistant too. The new 35mm and 1.4x TC are available as of mid-November, priced at £300 for the lens, and £329 for the teleconverter, respectively. www.fujifilm.eu

A work of art

Every time we hear news of Sigma adding to its Art lens line-up we get a little tingle of excitement – that's because they haven't let us down so far when it comes to producing market-leading optics for very reasonable prices! The Sigma 20mm f/1.4 DG HSM Art is no different by the sound of things. The newest addition to the range boasts the claim of being the world's first f/1.4 ultra wide-angle lens for full-frame DSLRs.

The new optic features two low dispersion and five Special Low Dispersion glass elements and Sigma claims that new manufacturing methods have allowed them to produce the huge 59mm double aspherical lens required to achieve this aperture at such a wide focal length.

The new lens will be available during November, priced at £850 for Sigma, Canon and Nikon fittings. www.sigma-imaging-uk.com



WE'VE GOT BAGS OF STYLE

1) LOWEPRO Lowepro has announced several urban-inspired bags for photographers needing fast access to kit. The ProTactic series includes the (£125) ProTactic SH 200AW photojournalist-styled shoulder bag, (£96) ProTactic SH 180AW shoulder bag, (£75) ProTactic SH 120AW shoulder bag and (£147) ProTactic BP 250, a compact backpack for CSC outfits. Also announced was the Viewpoint range of bags for action cameras. www.lowepro.co.uk

2) MANFROTTO Manfrotto has released four bags in their Street range, aimed at hobbyists and enthusiasts. The set includes a (£110) medium backpack, (£80) messenger bag, (£35) shoulder bag and (£29) holster. All have a modern, understated size and Manfrotto's Protection system to keep kit secure. www.manfrotto.co.uk



COMPOSER PRO II AND EDGE 50 ANNOUNCED

Lensbaby has added to its line-up of quirky and creative selective-focus lenses with the announcement of the Composer Pro II and Edge 50. The new Composer features a metal body and allows the Edge 50 optic to be tilted and shifted to your heart's content for creative effect. The new optics itself boasts a maximum aperture of f/3.2 down to a minimum of f/22. There are nine aperture blades and the lens can focus down to eight inches. Lensbaby optics are always great fun to shoot with so we can't wait to get our hands on this new pairing. UK availability and pricing TBC. www.lensbaby.co.uk



Christmas Cashback Offers

NIKON

Nikon is offering up to £50 cashback on select new DSLR bodies, such as the D3300, D5200, D5300 and D5500, as well as up to £20 off a Nikon flashgun. You've got until 15 February 2016. www.nikon.co.uk

CANON

There is up to £100 off Canon bodies – the EOS 6D, 70D, 760D, 750D, 700D, 100D and 1200D are all eligible. There's also up to £150 off select Canon lenses. Offer ends 13 January 2016. www.canon.co.uk

SONY

Be quick if you want to claim up to £100 cashback on certain Sony Alpha models. The A7, A7S, and A7 II all fall under the offer alongside several other CSCs. The deal ends 31 January 2016. www.sony.co.uk

BUDGET KITS UNDER £750

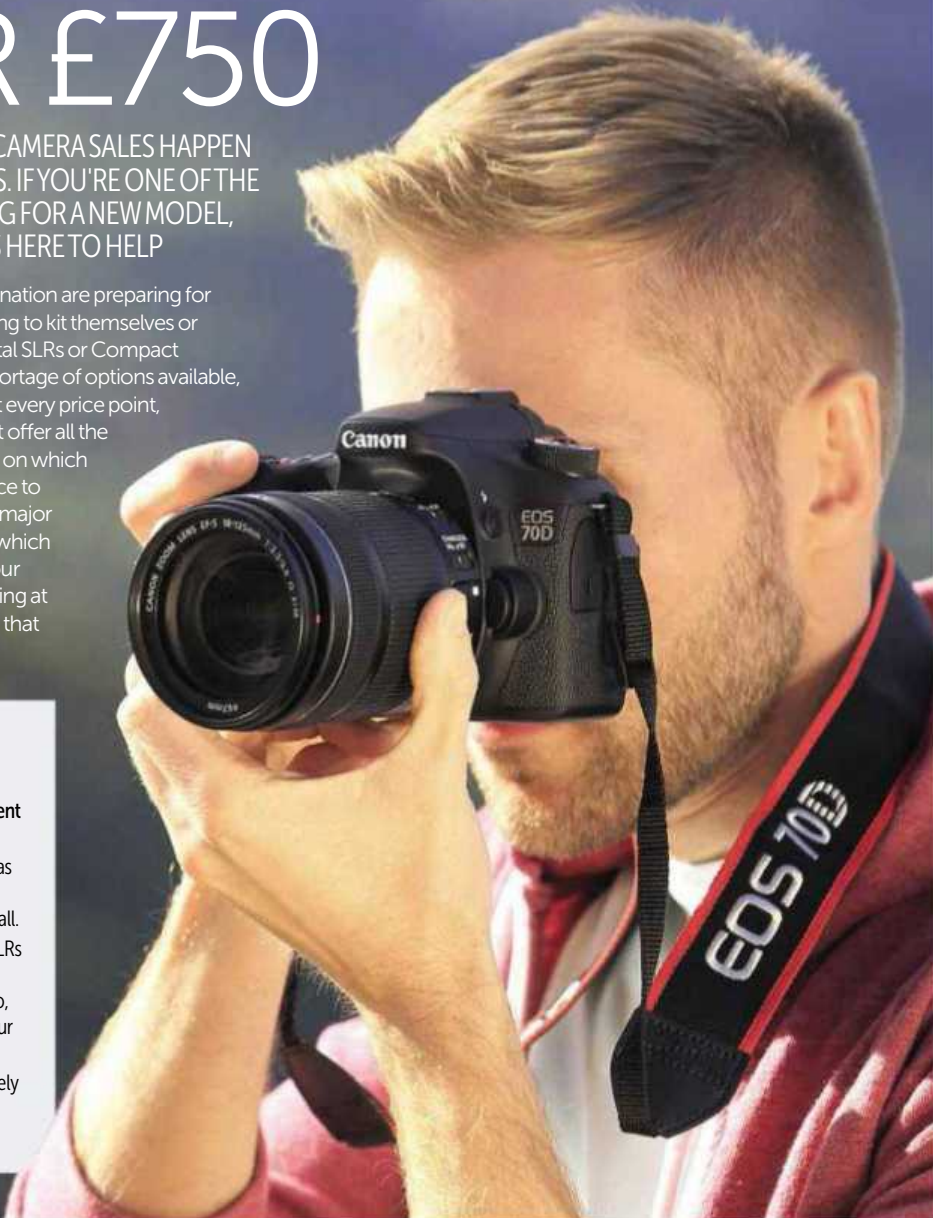
A SUBSTANTIAL PERCENTAGE OF CAMERA SALES HAPPEN IN THE WEEKS BEFORE CHRISTMAS. IF YOU'RE ONE OF THE MANY PHOTOGRAPHERS LOOKING FOR A NEW MODEL, OUR TWO-PART BUYERS' GUIDE IS HERE TO HELP

CAMERA SHOPS UP and down the nation are preparing for the annual rush of shoppers looking to kit themselves or loved ones out with the latest digital SLRs or Compact System Cameras. And while there is no shortage of options available, the choice on offer can be bewildering. At every price point, there are dozens of cameras available that offer all the features you need. So how do you decide on which is the best model to buy? Well, a good place to start is this buyers' guide, divided into two major price groups and spread over two issues, which provides expert reviews of a selection of our favourite cameras. This month we're looking at the best kits (camera plus standard zoom) that you can buy for under £750.

DSLR OR CSC?

This is an important question but there's no straight answer. Both camera types are excellent and have their pros and cons:

- 1) If size is important, you'll find some CSCs are as small and light as premium compacts. Great for portability, but check the controls aren't too small.
- 2) Some CSCs feature APS-C sensors (most DSLRs have them), but many use smaller sensors – if image quality is paramount, stick to APS-C. Also, if you plan on going full-frame in the future, your options are better with DSLRs.
- 3) DSLRs have optical viewfinders while CSCs rely on the LCD monitor or use electronic finders – some dislike the latter, so try before you buy.



WHAT TO CONSIDER: Top tips to choosing your budget camera...

Most cameras at this price point are sold in kit form with a standard zoom, but it's worth checking to see what other options are available. Often twin-zoom kits, which also include a budget telezoom, are available for only a modest difference.

☛ **Try before you buy:** Never base your choice simply on specification. You'll often find you prefer one camera's handling to another. Make a shortlist of your favourite models, try them all and be sure you're happy with the controls and feel of a camera before you commit to buying it.

☛ **Future-proof yourself:** Check out the system of lenses and accessories that are available for the cameras – you want to be sure you can add to your outfit in the future. Most brands aren't a problem in this regard, but for some lens choice can be limited.

☛ **Don't be tempted:** Quite often the next model up won't be a huge jump in price, but stick to your budget. Your money is better spent on good quality lenses than extra features that you might not use.

☛ **Image resolution isn't your priority:** All models offer high enough resolution for

large prints. You should focus more on sensor size, as larger sensors in theory deliver better quality than smaller sensors, although you'd be hard pushed to notice a difference on cameras in this price range.

☛ **Haggle:** Discounts are rare, as dealers work to very tight margins, but shop around and see if they will price match. Or, see if you can get a free accessory or two thrown in, such as a polariser or memory card. Also, look out for cashback offers from the manufacturer around this time of year; you can sometimes save hundreds this way.

Canon EOS 1200D

With 18-55mm IS II: £450 (Guide) / £289 (Street)

Image sensor: APS-C CMOS (22.2x14.7mm)

Image resolution: 12.2-megapixels

Phone: 0844 369 0100

Website: www.canon.co.uk

THE EOS 1200D is Canon's entry-level digital SLR. Launched in early 2014, the kit price has fallen to a very tempting £289. It has surprising good build quality – especially considering its price tag. The handgrip and rear thumb rest have been covered in a rubberised coating, giving it an extra touch of quality.

It's clear Canon has really focused on making the EOS 1200D beginner-friendly. Each shooting mode has a brief description on the rear of the camera, and most settings are easily altered via the 'Q' quick menu button at the back. And don't worry if you're a newcomer to DSLRs who becomes easily bamboozled – Canon has made a companion app for your smartphone too. This digital encyclopedia gives you a guided tour of your camera, detailing what each of the buttons does and explaining all the basic settings.

Although the 3in monitor lacks touch-sensitivity and has a modest resolution of 460,000-dots, it emits a



bright and sharp picture with good clarity. While switching between the nine active AF points is a bit trickier than it should be at first, the flash button has been moved from the side of the pop-up flash to just behind the command dial on the top plate. This makes it easier to find, and means the flash can be easily activated while holding the camera at eye-level.

Image quality is pretty good, with generous amounts of detail and true-to-life colours, and while the 12.2-megapixel resolution is low compared to rivals, the 5184x3456-pixel images can produce impressive A3-sized prints without the need to enlarge them using Photoshop. It's also worth mentioning that the EOS 1200D features full 1080p HD video, so budding videographers should be happy.

VERDICT

The Canon EOS 1200D is a great choice for first-time buyers. Its ease of use makes it one of the most beginner-friendly DSLRs on the market. At £289 for the standard zoom kit, it's a camera that's bound to be considered by those on a tight budget. It's not a bad choice at all, but its lower-than-average resolution may drive potential buyers to the likes of the Nikon D3300.

Handling/Ease of use	★★★★☆
Features	★★★★☆
Performance	★★★★☆
Value for money	★★★★☆
Overall	★★★★☆

Nikon D3300

With 18-55mm VR II: £600 (Guide) / £350 (Street)

Image sensor: APS-C CMOS (22.2x14.7mm)

Image resolution: 24.2-megapixels

Phone: 0800 230 220

Website: www.nikon.co.uk

THE NIKON D3300 is one of the smallest DSLRs on the market, but still feels high quality and comfortable to operate. It's another DSLR that has seen a significant price drop to help boost appeal. Button layout is vastly similar to the D3200, while a Guide mode helps novices.

At the back there's a 3in, 921,000-dot LCD monitor for navigating camera settings and reviewing pictures and video, though it doesn't tilt or flip. Above that is the viewfinder, offering 95% field-of-view, and the built-in pop-up flash. The D3300 comes bundled with the 18-55mm VR II kit lens, which has a button on the zoom ring that allows the zoom to retract in order to reduce its size when not in use.

Inside, a 24-megapixel APS-C-sized sensor has had its low-pass filter removed to give sharper images with crisper details, while the EXPEED 4 processor has granted an increased ISO that spans 100-12800. The viewfinder has the same 11 AF-point array as its predecessor, comprising ten



line-type sensors and a single cross-type sensor at the centre. Full HD 1080p video comes as standard, with an expanded choice of shooting speeds, up to 60fps. Once you've taken your shots, you can wirelessly transfer your photos to your smartphone or tablet by using the optional £45 Nikon WU-1a Wireless Mobile Adapter. You're also able to use this adapter along with Nikon's free app to tether a smart device to the camera.

It's hard to fault the quick and quiet D3300, with its crisp and well-exposed pictures. The only gripe is when shooting in the 5fps burst mode: although great for action photography, we were only able to capture around six Raw files before the buffer filled (using a Class 10 card). This improved when shooting in JPEG.

VERDICT

The Nikon D3300 is an impressive and well-priced entry-level model. Its reduced size and weight, impressive images and high build quality all make it a joy to use and it certainly makes an appealing option for beginners looking to invest in their first DSLR. The kit was great value when launched and a price drop of over £200 makes it even better value now.

Handling/Ease of use	★★★★☆
Features	★★★★☆
Performance	★★★★☆
Value for money	★★★★☆
Overall	★★★★☆

Nikon D5300

With 18-55mm VR II: £830 (Guide) / £500 (Street)

Image sensor: APS-C CMOS (22.2x14.7mm)

Image resolution: 24.2-megapixels

Phone: 0800 230 220

Website: www.nikon.co.uk

WITH THE RELEASE of the D5500, you'll find stocks of the D5300 at heavily discounted prices. The D5300 looks fantastic, and it feels it too. Well weighted without being bulky, the large handgrip with rubberised coating affords a firm purchase. The button layout has been left pretty much unchanged from the D5200, which means anyone used to handling Nikon DSLRs should feel at home.

The exposure mode dial is located on the top to the right of the viewfinder and is able to rotate around 360° to allow quick access to all modes, while around its edge you'll also find the LiveView lever, which activates LiveView shooting for capturing stills or recording Full 1080p HD video. The majority of the camera settings are altered on-screen by simply hitting the 'i' button seated to the left of the command dial, and using the D-pad to navigate the various parameters (we found it quick and intuitive to use). The 3.2in LCD screen boasts a bright and clear image with impressive



clarity and vivid colour, and sits on a vari-angle platform, allowing easier shooting at awkward angles.

The 24.2-megapixel sensor has the advantage of no optical low-pass filter; while the EXPEED 4 processor means that image processing has also seen an upgrade (the ISO range can be expanded to 25600 using the camera's HI settings). HD video functionality has also been expanded, and the D5300 is the first Nikon DSLR to include built-in Wi-Fi as standard. Download Nikon's Wireless Utility app and control the camera from your smartphone.

The 39-point AF system works quickly without any signs of hunting, and the metering system is reliable. The Auto White Balance does a reasonably good job of keeping skin tones looking natural too.

VERDICT

The D5300 is an impressive piece of kit: well-built, intuitive and with a range of creative features to keep both amateurs and enthusiasts happy. Image quality is excellent, providing plenty of sharp detail and bold colours. A large number of AF points and built-in Wi-Fi could be enough for some to opt for it. It's a good option if the D5500 is too rich for your budget.

Handling/Ease of use	★★★★★
Features	★★★★☆
Performance	★★★★☆
Value for money	★★★★☆
Overall	★★★★★

Pentax K-S2

With 18-50mm WR: £600 (Guide) / £500 (Street)

Image sensor: APS-C CMOS (23.5x15.6mm)

Image resolution: 20.12-megapixels

Phone: 0844 369 0100

Website: www.pentax.co.uk

THE K-S2 IS the brand's latest entry-level model and Pentax has gone for an unconventional approach to design, giving potential users the chance to choose their own colour combination (120 variations are available).

Pentax has packed a substantial level of features into its colourful and waterproof shell – as well as added protection against the elements, it features a glass pentaprism and larger-than-standard viewfinder, which gives a bright, sharp viewfinder display with near-100% coverage, body-integral Shake Reduction, which effectively provides you with image stabilisation of up to 3.5 stops with every lens, and Wi-Fi. Having the 3in LCD monitor on an articulated platform is another big selling point and the 921,000-dot screen provides a bright, clear display, although there is no touchscreen facility.

With the camera aimed at first-time DSLR users or those with limited experience, it's worth noting that ease of use is very good. On top of that, operation is speeded up by



factors like the four-way control and input dials at the front and rear of the body.

The 20.12-megapixel APS-C CMOS sensor lacks the anti-aliasing filter. Full HD movies are possible, but not 4K. The AF system uses 11 AF points, of which nine are the more sensitive cross-type. As for metering patterns, select from 77-segment multi-pattern, spot or centre-weighted. Digital filters like Toy Camera or Retro and Auto-HDR are there should you wish to capture some unusual effects.

The AF system zips positively into focus and works well in low light. The exposure system is very consistent too, image sharpness is very good and noise isn't a concern at ISOs up to 1600. Overall, the Pentax scores highly and stands up very well against its key rivals.

VERDICT

Any brand challenging Canon and Nikon needs to deliver something special, and the K-S2 fits into this category. It packs in all the features you'd expect and then some, within a body that offers added protection from the elements. Add to this image quality on a par with anything else at this price point and Pentax has a winner in the K-S2. It's definitely one for the shortlist.

Handling/Ease of use	★★★★☆
Features	★★★★☆
Performance	★★★★☆
Value for money	★★★★☆
Overall	★★★★★

Canon EOS 750D

With 18-55mm IS STM: £690 (Guide) / £570 (Street)

Image sensor: APS-C CMOS (23.5x15.6mm)

Image resolution: 24.2-megapixels

Phone: 0844 369 0100

Website: www.canon.co.uk

BOASTING AN IMPRESSIVE specification, high-resolution sensor, easy-to-use controls and a raft of automatic modes, the new EOS 750D (or the near-identical EOS 760D) is a great choice. Both pack the same DIGIC 6 processor and all-new 24.2-megapixel APS-C CMOS sensor. They offer the same 19-point cross-type AF system (as found in the EOS 70D), you can enjoy identical Hybrid CMOS AF III systems for focusing when shooting video or using LiveView as well as shoot up to five frames-per-second. The key difference is the control layout, so check out both at your local store.

It's noticeably lightweight but feels robust, with the prominent rubber handgrip offering good purchase. The rear 3in LCD screen articulates for shooting at jaunty angles and boasts a touchscreen, too, making selecting AF points incredibly easy when using LiveView.

Canon has certainly packed a lot of small buttons onto the top and rear of the EOS



750D, and as a result its design could never be described as minimalist, meaning key functions are quick and easy to select. The optical viewfinder is bright and clear, but only offers 95% coverage, something to bear in mind when composing tight shots. Another welcome addition is Wi-Fi and NFC. Previously reserved for Canon's more expensive models, the added connectivity on entry-level models makes sense.

Image quality cannot be faulted – the CMOS sensor delivers beautiful high-resolution images that are crisp, sharp and representative of true colours. The camera utilises a new 7,560-pixel RGB and Infra Red sensor for metering, and it does a top job of accurately reading scenes. Autofocus is blisteringly quick, accurately locking on to fast-moving targets with ease.

VERDICT

The EOS 750D is an excellent choice as a first DSLR or upgrade. With a specification that doesn't leave you wanting, a cracking sensor, great AF and connectivity options, there's not much missing. The biggest conundrum is whether to go for the EOS 750D or stump up the extra £50 for the EOS 760D – it comes down to personal taste, as both are very good cameras.

Handling/Ease of use	★★★★☆
Features	★★★★☆
Performance	★★★★☆
Value for money	★★★★☆
Overall	★★★★☆

Fujifilm X-T10

With 16-50mm XC II: £595 (Guide) / £595 (Street)

Image sensor: APS-CX-Trans CMOS II (23.5x15.6mm)

Image resolution: 16.3-megapixels

Phone: 01234 572000

Website: www.fujifilm.eu/uk

IN TERMS OF design, the retro appeal of the Fuji X-T10 is certainly a winner. Its compact and lightweight body looks classic and expensive. Build quality is impressive too – while it may lack the weatherproofing of the more expensive X-T1, it retains a robust and solid feel. The three large top-plate dials help retain a traditional film SLR appearance and are nicely sized, with each click-stop having a reassuringly positive action. The rear of the X-T10 has a neat arrangement of buttons running above and to the side of the LCD monitor. Fuji has clearly made access to functions a key priority, with a Q (Quick) button, MENU button and Fn button each giving fast access to features.

The 3.2in LCD monitor lacks a touchscreen facility but is very good, with a clear, sharp display and a useful tilting platform. The electronic finder is excellent, providing a very bright image and a wealth of information. The camera can be left to switch automatically between the two



when you place your eye to the finder or you can manually select one or the other.

As expected of a stripped-down version of the X-T1, the X-T10 shares many of the features found on its more expensive sibling, including the same 16.3-megapixel X-Trans CMOS II APS-C sensor and EXR Processor II. Other features include Wi-Fi, built-in flash and as well as digital filters, it has picture styles based on Fuji's classic film emulsions. It lacks any scene modes, offering just program, aperture- and shutter-priority AE and manual.

In terms of performance, the Fuji acquires itself well. The Hybrid AF system has been updated slightly from the X-T1 and is fast and responsive, while images are sharp, well-exposed and boast excellent colour rendition and contrast.

VERDICT

The X-T10 is very enjoyable to use. In an age where almost every camera is going to deliver great results, it's good to see models that break the mass-market mould. Fuji's X-T10 is one of them – when talking about it you can't help but bring emotion along with analysis into the review. It's not perfect, but in terms of user-satisfaction, it's one of the best.

Handling/Ease of use	★★★★☆
Features	★★★★☆
Performance	★★★★☆
Value for money	★★★★☆
Overall	★★★★☆

Samsung NX500

With 18-55mm VR II: £720 (Guide) / £600 (Street)

Image sensor: APS-C CMOS (23.5x15.7mm)

Image resolution: 28.2-megapixels

Phone: 0330 726 7864

Website: www.samsung.co.uk

SAMSUNG'S LATEST COMPACT System Camera is a similar size to many premium compacts, yet houses an APS-C CMOS sensor and several features passed down from the flagship NX1 model, making it worth considering if you're on the hunt for a small, well-specified camera.

The sensor boasts BSI, or backside-illumination, which allows for larger, more efficient pixels. Its 28.2-megapixel resolution is the highest of any APS-C sensor and allows for 4K video, too.

The NX AF System III uses the same hybrid system as the NX1. It's based on 209 Contrast AF points and 205 Phase Detection AF points, of which 153 are the more sensitive cross-type sensors. As well as your standard AF modes (single, continuous and active), you can also touch the screen on the area of the image where you'd like to focus. In terms of metering patterns, the NX500's default setting is a 221-segment pattern, supported by the choice of spot and centre-weighted,



with +/- five stops of compensation. The Samsung doesn't have a flash built in, but is supplied with a small external unit that can be slipped on the hotshoe.

There is no viewfinder, so images must be composed using the Samsung's 3in screen. Fortunately, it's a very high quality display, with good brightness and contrast and a sharp 1,036,000-dot screen. It is housed on a tilting platform too. As you'd expect of a company that produces mobiles, the NX500 also offers Bluetooth, NFC and most importantly Wi-Fi, so you can upload to a tablet or smartphone.

The Samsung scores very highly when it comes to overall performance. The AF is very responsive and the metering consistent. Images show plenty of detail and noise isn't an issue until ISO 1600.

VERDICT

Samsung's aggressive price point helps the NX500 stand out from other cameras. It's the high resolution APS-C CMOS sensor that gives it the edge but while this is the main selling point, the NX500 has many others. It's a great all-round camera, a good alternative to a DSLR if you're travelling light. Worth a look although the lack of a viewfinder may put some off.

Handling/Ease of use	★★★★☆
Features	★★★★☆
Performance	★★★★☆
Value for money	★★★★☆
Overall	★★★★☆

Nikon D5500

With 18-55mm VR II: £720 (Guide) / £600 (Street)

Image sensor: APS-C CMOS (23.5x15.6mm)

Image resolution: 24.2-megapixels

Phone: 0800 230 220

Website: www.nikon.co.uk

THE D5500 PLAYS things safe by keeping the best features of the D5300 (reviewed earlier). These include the same class-leading sensor and EXPEED 4 processor, without an anti-aliasing filter to make the most of the 24.2-megapixel resolution; ISO range still runs from ISO 100-25,600; the excellent rear LCD is the same 3.2in articulating screen with 1,037,000-dots; the AF system retains 39 AF points; and it can still rattle along at a nifty five frames-per-second.

The D5500 handles beautifully and build quality is very high. The dials, buttons, switches and levers are all smooth and well weighted – good to the touch. It feels solid and robust, including the vari-angle screen that tilts up, down or forwards for selfies.

The biggest change is the LCD monitor, which is now touch-sensitive. It plays a big part in the improved handling, and it's far from a gimmick. Other modifications include better battery life (extended by 36%), a new 'flat' Picture Control that



appeals to video users, and while GPS has been dropped, Wi-Fi remains so it's easy to hook up to a smartphone.

Some other higher-end features are still missing at this price level, such as an in-body focus motor, so the D5500 cannot use older lenses with screw-drive AF. It's AF-S lenses only, but in practice that's unlikely to be a problem.

On performance, the Nikon D5500 does everything expected from a mid-range DSLR. That is to say; it will handle pretty much anything you can throw at it and come up smiling, with very few limitations.

The 24.2-megapixel sensor, sans AA filter, is capable of stunning detail, although there is a need to watch for moiré interference appearing in small patterns, such as some fabrics.

VERDICT

Regardless of its price or modest position in the Nikon range, not only does the D5500 deliver class-leading image quality, it does so with ease. The touchscreen LCD simply side-steps multi-function buttons and regular visits to menus and makes the D5500 better, easier, faster, and just really good to use, and you get so much more out of the whole shooting experience.

Handling/Ease of use	★★★★☆
Features	★★★★☆
Performance	★★★★☆
Value for money	★★★★☆
Overall	★★★★☆

Canon EOS 70D

With 18-55mm IS STM: £1,200 (Guide) / £750 (Street)

Image sensor: APS-C CMOS (22.5x15mm)

Image resolution: 20.2-megapixels

Phone: 0844 369 0100

Website: www.canon.co.uk

RELEASED IN 2013, this excellent DSLR is around £350 cheaper than at launch. Aesthetically pleasing, solid to hold and a piece of cake to operate given its specification, the EOS 70D has lots of positives that Canon users will be familiar with. Another thing it has lots of is dials – there are about 20 buttons to press and knobs to flick, while the touchscreen monitor also has a menu to navigate via its bright, crisp screen. Yet with a viewfinder packing a big and clear screen and 100% coverage, the EOS 70D is hard to criticise. It might sound a bit complicated, but it's easy to use and is very well designed.

The EOS 70D is the first Canon to feel the benefit of the 20.2-megapixel APS-C CMOS sensor, whose Dual Pixel facility improves its LiveView performance. Like the EOS 7D, the 19-point AF system is made up entirely of cross-type sensors, while the presence of built-in Wi-Fi, a Speedlite flashgun transmitter and a vari-angle touchscreen make the 70D a



camera aimed at photographers looking to get properly creative.

In use there is very little to find fault with. There's a full selection of exposure modes and metering patterns, while there are similarly comprehensive options for the integral and hotshoe-mounted flash. The 63-zone metering system has already proved itself very worthy, while the camera is generally very quick and smooth in use. Images have accurate colour reproduction, with smooth skin tones and a low level of noise – we found that images up to ISO 800 had no noise and even those taken at ISO 1600 were perfectly usable. Generally speaking this is a camera that gives a cracking performance, with the updated specification making it very hard to find fault with. An incredibly solid piece of kit.

VERDICT

The Canon EOS 70D is one of the veterans in this group, but that means you get an enthusiast-level camera at an entry-level price. In every area this is an APS-C model that scores highly, perfect for advanced amateurs and even for those who make a career out of photography. It boasts extensive features and great performance, and the price drop adds even more appeal.

Handling/Ease of use	★★★★★
Features	★★★★★
Performance	★★★★★
Value for money	★★★★★
Overall	★★★★★

Conclusion: Which budget kit?

Our group review includes a range of the latest models and those that are still on sale despite being superseded. All have something to offer and we've specifically chosen a strong selection so that no matter which you go for, you'll have a great camera capable of producing first-rate results. For those looking for the most affordable models possible, the Canon EOS 1200D and Nikon D3300 offer excellent options. If you want to maximise the versatility of your outfit, you could plump for one of these and add a couple of decent lenses (such as a 50mm f/1.8 and 75-300mm telezoom) for a similar amount to one of the more expensive kits. We've included two Compact System Cameras in this group and while they couldn't be more different, the Fuji and Samsung are both similar in offering a small, lightweight and high-quality package. Both deserve a Highly Rated award. A similar accolade goes to the Nikon D5300. It may have been superseded by the D5500, but it's still a great camera and a drop in its price adds to its appeal.

We've four Best Buys in our selection. The Canon EOS 70D is a brilliant enthusiast-level model that has seen a drop in price that makes it better value than ever. Another Canon that gets a Best Buy is the EOS 750D, a newer model that offers much for the money. Nikon's D5500 is a clear Best Buy, boasting an impressive specification and excellent image quality. Our final Best Buy is the Pentax K-S2, which boasts a weatherproof body, along with excellent handling, features and performance.



CANON EOS 70D



CANON EOS 750D



NIKON D5500



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With the new camera came a new lens mount, the F-type bayonet, which has remained virtually unchanged to the present making it capable of accommodating the latest autofocus lenses. No other manufacturer has achieved this feat. Indeed photographers can still use their treasured manual focus Nikkor lenses on the very latest Nikon DSLR cameras.

There is myth that the first two digits represent the camera's year of manufacture. This is incorrect. Nikon produced nearly one million Nikon Fs between 1959 and 1974. Serial numbers began with 6400001 and by the time production ended had reached 74xxxxx. The Nikon F stand was specially designed by Tony Hurst.



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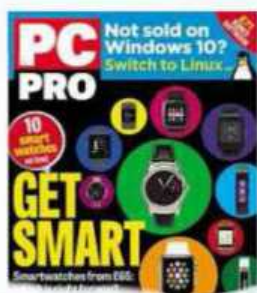
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Cameras

WHETHER IT'S THEIR FIRST, AN UPGRADE OR AN ALTERNATIVE TO THE DSLR, A CAMERA CAN MAKE A GREAT CHRISTMAS GIFT



£270

CANON EOS 1200D

www.canon.co.uk

If you're planning to get somebody their first digital SLR, then this neat little model from Canon, which includes the 18-55mm zoom, is a great starter model. Small, lightweight and very easy to use, this EOS also has a companion app packed with techniques and tips. It's a great choice for the beginner.



£870

OLYMPUS OM-D E-M5 MARK II

www.olympus.co.uk

With a similar appearance to the classic OM series of 35mm SLRs, it's hard not to fall for the OM-D's retro chic. This weatherproof CSC boasts a 16-megapixel sensor with 40-megapixel composite mode facility for high-resolution stills, plus Full HD video and five-axis body-integral stabilisation.



£920

PANASONIC LUMIX GX8

www.panasonic.co.uk

Few CSCs match the list of features and performance of the Lumix GX8. Boasting a 20.3-megapixel sensor that can shoot 4K video, dual (body and lens) stabilisation and a high-resolution electronic finder, this mirrorless marvel offers a high-tech, high-performance alternative to a DSLR.



£100

FUJIFILM INSTAX MINI 70

www.fujifilm.co.uk

Fuji's latest Instax camera makes instant photography more fun than ever. The small and snazzy Instax Mini 70 comes in yellow, blue or white and produces credit card-sized prints in seconds. And to ensure selfies are first-rate, it boasts a selfie mode and mirror beside the lens for great results!



£130

NIKON COOLPIX 6900

www.nikon.co.uk

This compact is a great choice if you've a social-media fanatic in your family. Along with a 12x zoom boasting Nikon's high-quality optics, this sleek and stylish Coolpix also features a swivel screen for selfies, built-in Wi-Fi and NFC, making it easy to instantly share photos and HD video.



£170

GOPRO HERO+

gopro.madison.co.uk

Entry-level action cameras don't get any better than the Hero+. Shooting 1080p video, eight-megapixel stills and time-lapses, this durable beauty also boasts Wi-Fi, Bluetooth and a dedicated app. Plus it is waterproof to depths of 40m! It has everything you need to start shooting sports and action.

Optics

YOU CAN NEVER HAVE ENOUGH LENSES IN YOUR ARSENAL. WE HIGHLIGHT A FEW FAVOURITES, ALONG WITH TOP FILTERS



£100

CANON EF 50MM F/1.8 STM

www.canon.co.uk

This update of the veteran Canon EF 50mm f/1.8 lens retains the same optics of the original but greatly improves AF performance with the addition of the near-silent Stepper Motor (STM). It's a great lens for stills photography but even better for video recording. This budget lens is a must-have for every Canon EOS user.



£400

TAMRON 16-300MM F/3.5-6.3 DI II VC PZD MACRO LENS

www.tamron.co.uk

Superzooms don't get any more super than this incredible 18.8x zoom. Designed for APS-C Canon and Nikon DSLRs, the lens equates to a staggering focal length of 25-465mm! It features near-silent PZD (Piezo Drive) focusing and VC (Vibration Compensation) and good-quality optics.



£320

SIGMA 17-70MM F/2.8-4 DC MACRO OS HSM

www.sigma-imaging-uk.com

Ditch your standard kit zoom for this little beauty and you'll instantly see a difference in image quality. Designed for APS-C DSLRs, the Sigma features a host of premium optics, including two FLD glass elements and one SLD element, plus an Optical Stabiliser and fast f/2.8-4 maximum aperture.



£419

LENSBABY VELVET 56MM F/1.6

www.wexphotographic.com

Renowned for its fun, flexible lenses, Lensbaby's latest creation is something very different – a fast, manual-focus portrait lens giving uniquely creamy results with beautiful bokeh. It also doubles as a macro lens, giving 1:2 (half life-size) reproduction. Available in various fittings for DSLRs and CSCs.



£100

LEE FILTERS LITTLE STOPPER

www.leefilters.com

Extreme NDs allow for long exposures in daylight and most offer a ten-stop reduction. Lee's six-stop Little Stopper enables similar effects but with more manageable exposure times, making it a great choice for beginners as well as more experienced photographers. As you'd expect from Lee, optical quality is first rate.



£55

MARUMI DHG POLARISER

www.kenro.co.uk

Marumi's DHG polariser filter scored a Best Buy in our major group test, beating big-name brands and scoring well for build quality, performance and value. If you're looking for a top polariser to saturate your landscape scenes and control reflections, this is a great value choice. The stated price above is for the 77mm filter.



£23

KOOD ND GRAD 84MM SYSTEM

www.koodinternational.com

Anyone serious about landscape photography will sooner or later want some Neutral Density graduated filters. We awarded Kood's system a Best Buy earlier this year. For £6 you get a Cokin P-size holder, £5 a lens adapter ring and £12 an ND grad. Quality exceeds the price, making this a great starter kit.



£60

HOYA REVO UV FILTER (77MM)

www.intro2020.co.uk

If you've spent a small fortune on your lens, it makes sense to fit filters offering the best possible quality. Hoya's REVO UV filter not only protects the front optics, it does so while minimising any loss in image quality, thanks to its Super Multi-Coating (S-MC), which reduces, if not eliminates, reflections on the glass surface.

Bags & backpacks

HARD-WORKING CAMERA OUTFITS DESERVE STYLISH AND PROTECTIVE STORAGE. HERE'S A SELECTION OF SIZES & STYLES



£270

MANFROTTO OFF ROAD HIKER 30L

www.manfrotto.co.uk

Active outdoor photographers hiking in poor weather with lots of kit will appreciate this large, well-designed, water-repellent backpack. It holds a large DSLR with 70-200mm telezoom, plus an additional lens and accessories, with room for lots of personal items too. Supplied with rain cover.



£80

MANFROTTO STREET MESSENGER

www.manfrotto.co.uk

With a dedicated 13in laptop compartment and removable protective camera insert, the Street Messenger is ideal for carrying photo kit and personal gear. There are plenty of pockets, a zippered top opening for fast access to kit and the padded shoulder strap and carry handle offer good comfort.



£170

LOWEPRO PROTACTIC 350AW

www.lowepro.co.uk

Lowepro's ProTactic range offers an 'urban' look with understated design and colours. The ProTactic 350AW holds a large outfit made up of one or two large DSLRs (one with up to a 24-70mm attached), up to six lenses and flashguns and a 13in laptop, plus accessories. The price is reasonable too.



£60

LOWEPRO NOVA 180 AW

www.lowepro.co.uk

With so many snazzy new designs of camera bag, it's easy to forget the more traditional types, like this Nova 180 AW. Its basic design has a flip-over lid that allows access to your camera and a couple of lenses, with plenty of pockets for smaller accessories. It's neat, well-made and great value.



£190

TAMRAC ANVIL SLIM 11

www.intro2020.co.uk

Tamrac has revamped its entire range of bags and we rate its Anvil range. The Slim 11 Professional Backpack can hold a camera kit with room for several additional lenses, flashguns, accessories and a 15in laptop. It has a lightweight design, is weather-resistant and its slim size is cabin-friendly too.



£115

TENBA MESSENGER DNA 15

www.tenba.com/uk

A very stylish messenger bag, with a removable insert for when you don't need to carry around your photo kit. When you do, you'll be able to fit in a DSLR with lens attached, plus two or three lenses, accessories and a 15in laptop. There's also a padded slot for a tablet. Very smart indeed.

Tripods & supports

A TRIPOD MAKES A GREAT XMAS GIFT SO HERE ARE OUR TOP PICKS, ALONG WITH HEADS AND A VERSATILE MONOPOD



£159

MANFROTTO 190 GO!

www.manfrotto.co.uk

We tested this latest addition to Manfrotto's classic 190 range last month and think it's a great all-round model. Constructed from aluminium, the four-section legs feature twist-action locks that are fast and positive, while the centre column can be quickly switched to a horizontal position. The 190 Go! is a neat, well-made and versatile model.



£75

VELBON SHERPA 4370D

www.intro2020.co.uk

Supplied with the Velbon PH-157Q three-way head, this compact, lightweight, aluminium tripod has a detachable centre column that can be removed to allow the legs to be fully opened for low-level shooting. At full height it reaches 163cm and can hold loads up to 3.5kg. It's a decent buy as a first tripod.



£90

SLIK PRO 400DX

www.intro2020.co.uk

Offering excellent value, this aluminium model is supplied with the SH-705E three-way pan head, which features long handles with rubberised grips and a bubble level to help avoid wonky horizons. Extending to over 1.5m from a closed length of 65cm and supporting loads of up to 4.5kg, it's a solid and reliable option at a great price.



£199

BENRO TRAVEL ANGEL

www.benroeu.com

There are several excellent models in Benro's Travel Angel series but we've picked out the FTA18AB0, a compact, aluminium model that boasts reversible legs for easy storage. What's more, one of the legs can be removed to convert to a monopod. The kit includes a triple-action ball head and can support a load of 8kg.



£79

JOBY GORILLAPOD FOCUS

www.joby.com

The GorillaPod Focus isn't like its smaller cousins, this one is meant for serious use. With enthusiasts and pros in mind, it can handle DSLRs with zooms and video cameras and can be used with most tripod heads (including Joby's Ball Head X). Like other GorillaPods, you can bend its legs for attaching around branches, posts etc.



£99

MANFROTTO MH XPRO

www.manfrotto.co.uk

This robust three-way head is one of Manfrotto's newer models and features retractable levers to help make it more compact when stored. It has large, easy-to-use friction knobs for precise adjustments. Nicely designed and built to last, this is a stylish and capable platform for your camera kit that can handle loads up to 8kg.



£70

MANFROTTO 460MG

www.manfrotto.co.uk

The very unusual design of this three-way head works far better than you might think. Stubby knobs with rubber grips replace levers and allow for very quick adjustments at virtually any position. Made from magnesium, it's both light and strong and can take loads up to 3kg. It's been around a while but still worth considering.



£40

MANFROTTO COMPACT XTREME

www.manfrotto.co.uk

Designed for users of action cams and CSCs, the Compact Xtreme merges the benefits of a traditional monopod design with the selfie features of a pole. It boasts four-section tubes and a ball head that can be attached to either end of the product to suit intended use. The kit includes a GoPro adaptor.

Lighting

FLASH AND LIGHTING ACCESSORIES HAVE NEVER BEEN SO VARIED OR AFFORDABLE. HERE'S OUR PICK OF THE BEST...



£350

PHOTTIX MITROS+ TTL TRANSCEIVER FLASH

www.phottix.com

Few, if any, flashguns offer the versatility of the Mitros+. Powerful, (GN: 58 ISO 100, m), with every mode you could need. With an Odin receiver and transmitter, as well as a built-in Strato receiver, it also acts as the hub of a multi-flash set-up. It can even be used with Phottix's Indra studioflash kits. Genius.



£85

YONGNUO SPEEDLITE YN568EX II

www.yongnuo.eu

Quite simply a bargain flashgun with near-identical specification to branded models, but at a fraction of the price. Boasts A-TTL, a high Guide Number of 58 (ISO 100, m) at 105mm, master/commander remote control functions, Slave modes, high-speed sync and second-curtain sync. Bargain.



£125

GLOXY GX F-990

www.photo24.com

Another superb budget flashgun, the Gloxy is packed with features, including A-TTL, high-speed and rear-sync, a Guide Number of 54 (ISO 100, m) at 105mm, a pull-out bounce card and a super-wide diffuser panel, to name but a few. It's supplied with a case, stand and Stofen-like diffuser cap.



£130

GLOXY POWER BLADE

www.photo24.com

LED striplights are increasingly popular and the Gloxy is one of the most affordable. Using 298 LEDs, its power ranges from 0.8W to 20W and can illuminate up to 10m, for up to ten hours on one charge. Use it at night to paint objects with light or as a light source. Supplied with a remote, battery and charger.



£26

HONL PHOTO 8IN SNOOT

www.flaghead.co.uk

Honl offers a range of snoots at various sizes. The 8in version concentrates the light from your flash to give intense cinematic lighting effects. Use it for dramatic portraits or to concentrating light on background elements. It attaches quickly via an optional (£9) Speed Strap and fits most flashguns.



£93

LASTOLITE EZYBOX SPEED-LITE KIT

www.lastolite.com

Flashguns are powerful and versatile, but a naked head can give quite unflattering light. Lastolite's kit includes a 22cm softbox (with removable inner and outer diffusers) to soften light, plus a dedicated (Canon/Nikon) off-camera lead and handle with hotshoe mount. A lightweight kit that's great value.

iPhoneography gifts

SMARTPHONES HAVE THEIR PLACE IN MODERN PHOTOGRAPHY AND THERE ARE PLENTY OF GREAT ACCESSORIES AVAILABLE



£90

MOPHIE POWERSTATION DUO

uk.mophie.com

If you regularly use your phone or tablet, a battery back-up is a must. Mophie offers an extensive range with our favourite being the Powerstation Duo. It's a stylish powerhouse with a solid build and a high capacity of 6000mAh. Best of all, it has two USB sockets so can charge two devices at once.



£110

MANFROTTO KLYP+ DELUXE KIT

www.manfrotto.co.uk

Max out the photo potential of your iPhone (5/6/6 Plus) with this bundle from Manfrotto, which features a hard case, LED light with tripod mount and two interchangeable lenses (fisheye and 3x telephoto). You can buy these accessories separately but the bundle offers a decent saving.



£25

SUNPAK BLUETOOTH SELFIE WAND

www.intro2020.co.uk

You either love 'em or hate 'em, but selfie sticks are incredibly popular. Sunpak's Wand links via Bluetooth (rather than an app) to your smartphone, allowing you to take selfies by pressing the button on its handle. A built-in lithium battery provides up to 300 photographs to be shot per charge.



from £15

APPLE ITUNES VOUCHERS

www.itunes.com

With so many great photo apps available, giving an iTunes voucher opens up a whole new world of creative iPhoneography. While there are plenty of free apps, the best, like Hipstamatic, Adobe Photoshop and Piranha, cost a few quid to purchase or for additional content, so vouchers will come in handy.



£25

JOBY GRIPTIGHT MICRO STAND £25

www.joby.com

Fed up of balancing your smartphone against a mug or other household item? Then this neat little stand is just what you need. When folded it's similar in size to a car key, but extend its three legs and raise its spring-mounted griphead and you've the perfect stand for shooting selfies or video.



£80

CANON SELPHY CP-910

www.canon.co.uk

When was the last time you printed a picture from your smartphone? If you can't remember, then you need a portable printer like this Selphy CP-910, which can print a lab-quality 6x4in print in under a minute. Boasting both AirPrint and Wi-Fi printing, you can also use it with compatible cameras too.

Gifts for under £100

IF YOU'RE STILL STRUGGLING FOR GIFT IDEAS, HERE'S A SOLID SELECTION RANGING FROM UNDER £25 TO AROUND £90



£40

ULTRAFIT SLING STRAP £40

www.daymen.co.uk

Designed and built for comfort, the UltraFit strap sits securely at the side and is easily accessed to capture a shot at a moment's notice. The ergonomic body-conforming system and pivot ring keep weight distributed along the shoulder muscles keeping strain off your neck. A great choice if you want your camera to be ever-ready.



£23

SAMSUNG USB 3.0 64GB FLASH DRIVE

www.samsung.co.uk

USB keys are a convenient way to transfer images, videos and other files between computers. Samsung's snazzy USB drive is available in 16GB, 32GB and 64GB and uses NAND technology for super-fast transfers. Plus, it's protected against water, temperature, shock, magnets and X-Rays.



from £50

WESTERN DIGITAL PASSPORT ULTRA

www.wdc.com

We've been using WD Passports for years so we know how good they are. These slim, USB 3.0 external drives come with a three-year warranty and are well made, fast and suitable for use in the home and on the go. Choose from a range of colours and (£50) 1TB, (£65) 2TB and (£120) 3TB capacities.



£50

ADOBE PHOTOSHOP ELEMENTS 14

www.adobe.com

Unless you're a pro, you'll find Photoshop Elements has all the tools you need for editing and organising images. The latest version has just been released and includes tools to remove camera shake and haze from images. If you shoot video too, go for the £70 Elements/Premier Elements bundle.



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We don't need to convince you that every issue of *Digital SLR Photography* provides essential photography advice and inspiration. A subscription not only ensures that you never miss a copy, but you'll save money off each issue too. Check out page 94 or the above website for the latest offers.



£70

X-RITE COLORCHECKER PASSPORT

www.xrite.com

The ColorChecker Passport lets you quickly and easily capture accurate colour, instantly enhance portraits and landscapes and maintain colour control and consistency from capture to edit. It combines three targets into one pocket-sized, self-standing case and includes calibration software.



£67

LASTOLITE EPHOTOMAKER SMALL KIT WITH EZYBALANCE

www.lastolite.com

This kit has been around for a few years but is still worth a mention. If you regularly shoot product shots of small items, such as for eBay, then this kit is for you. The white collapsible tent can be lit from outside with a lamp, while an EzyBalance grey card gives accurate WB. A tabletop tripod is included.



from £90

SAMSUNG PORTABLE SSD

www.samsung.co.uk

We were blown away by the performance of this slender Solid State external drive. Using NAND technology, it's far faster than any traditional external hard disk, as well as being much smaller and lighter too. It's more expensive than standard drives, but the best usually costs more. Available in (£90) 250GB, (£170) 500GB and (£330) 1TB versions.

Luxury gifts

WANT TO SPLASH THE CASH AND BUY THE ULTIMATE PHOTO GIFT THIS XMAS? ONE OF THESE SHOULD SEE YOU RIGHT!



£400

MANFROTTO DIGITAL DIRECTOR

www.manfrotto.co.uk

The Apple-certified Digital Director is aimed at pro/enthusiast photographers who are serious about videography. It's designed to help manage workflow, from setting up your camera to capturing images and sharing them via a tethered iPad application. Suitable for Canon/Nikon users with an iPad Air/Air 2.



PHOTOGRAPHY COURSES

Need to practice your portraits or improve your landscape skills? Then why not go on a photographic course and learn from an expert in the field. Several of our contributors, including Ross Hoddinott, Adam Burton, Mark Bauer, Lee Frost and Brett Harkness run their own courses, so take advantage and learn from the best!



from £650

APPLE IPAD PRO

www.apple.com/uk/

Just when we thought Apple couldn't improve on its iPad range, it announces the iPad Pro. Sporting a 12.9in Retina display with a resolution of 2732x2048 pixels and a powerful A9X processor, it has been designed with professional creatives – and not Angry Birds fanatics – in mind.



£550

EPSON SURECOLOR SC-P600 PRINTER

www.epson.co.uk

If you're serious about making exhibition-quality prints, then Epson's SureColor SC-P600 is the beast you need. It uses nine-colour UltraChrome HD inks and prints at sizes up to A3+, including panoramas.

Plus it offers wireless printing from smartphones, tablets and PCs. Stunning.



£600

DJI PHANTOM 2 QUADCOPTER DRONE

www.dji.com

Drones are increasingly popular with photographers and videographers looking to capture scenes from a completely fresh angle. The DJI Phantom 2 is a capable Quadcopter Drone fitted with a H3-3D Gimbal head for capturing aerial videos and stills with a GoPro HERO 3/3+.



from £780

PHOTTIX INDRA TTL STUDIO KITS

www.phottix.com

Ever wished your studioflash had TTL? If you own an Indra, it will have. This new system is set to shake up the world of studioflash. The Indra TTL heads (available in 360W and 500W) can be used like a normal head, but what makes it special is its TTL facility, which includes high-speed sync. Bargain.

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*Prices include £40 cashback from Nikon. 14.10.15 - 13.01.16

Nikon D5500

24.2 MEGA PIXELS 5 FPS

£50 cashback

Body Only + 18-55 VR II
£489.00* £549.00*

*Prices include £50 cashback from Nikon. 14.10.15 - 13.01.16

Canon EOS 750D

24.2 MEGA PIXELS 5 FPS

£50 cashback

Body Only + 18-55 IS STM
£444.00* £499.00*

*Prices include £50 cashback from Canon. 14.10.15 - 13.01.16

Canon EOS 760D

24.2 MEGA PIXELS 5 FPS

£50 cashback

Body Only See website for lenses
£599.00*

*Price includes £50 cashback from Canon. 14.10.15 - 13.01.16

Canon EOS 70D

20.2 MEGA PIXELS 7 FPS

£60 cashback

Body Only + 18-55 IS STM
£668.00* £685.00*

*Prices include £60 cashback from Canon. 14.10.15 - 13.01.16

Nikon D7200

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Body Only + 18-105 VR
See web See web

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Nikon D610

24.2 MEGA PIXELS 5 FPS

Body Only + 24-85 VR
See web See web

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Nikon D750

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*Prices include £100 cashback from Canon. 14.10.15 - 13.01.16

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CANON LENSES

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20mm f/2.8 USM £385.00	200mm f/2.0L IS USM £4,399.00	EF-S 18-135mm IS STM £329.00
24mm f/1.4L Mk II USM £1,199.00	200mm f/2.8L USM/2 £569.00	EF-S 18-200mm f/3.5-5.6 £385.00
24mm f/2.8 IS USM £455.00	300mm f/2.8L USM IS II £4,799.00	24-70mm f/2.8L II USM £1,400.00
EF-S 24mm f/2.8 STM £129.00	300mm f/4.0L USM IS £959.00	24-70mm f/4.0L IS USM £699.00
28mm f/1.8 USM £379.00	400mm f/2.8L USM IS II £7,698.00	24-105mm f/4.0L IS USM £749.00
28mm f/2.8 IS USM £389.00	400mm f/4.0 DO IS II £6,999.00	24-105mm (White Box) £729.00
35mm f/1.4L USM £989.00	400mm f/5.6L USM £889.00	24-105mm f/3.5-5.6 IS STM £375.00
35mm f/1.4L II USM £1,799.99	500mm f/4.0L IS Mk II £6,899.00	28-300mm f/3.5-5.6L IS £1,795.00
35mm f/2.0 IS USM £399.00	600mm f/4.0L IS Mk II £8,895.00	EF-S 55-250mm f/4-5.6 IS STM £225.00
40mm f/2.8 STM £129.00	800mm f/5.6L IS USM £9,899.00	70-200mm f/2.8L IS II USM £1,499.00
50mm f/1.2 L USM £995.00	TSE 17mm f/4.0L £1,599.00	70-200mm f/2.8L USM £945.00
50mm f/1.4 USM £237.00	TSE 24mm f/3.5L II £1,479.00	70-200mm f/4.0L IS USM £805.00
50mm f/1.8 II £88.00	TSE 45mm f/2.8 £1,099.00	70-200mm f/4.0L USM £459.00
50mm f/1.8 STM £107.00	TSE 90mm f/2.8 £1,124.00	70-300mm f/4.0-5.6 IS £368.00
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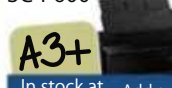
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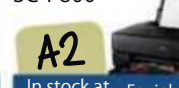
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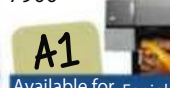
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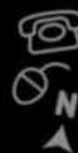
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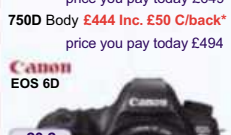
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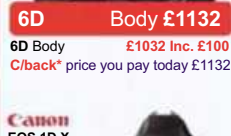
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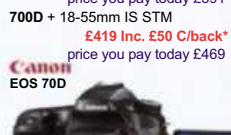
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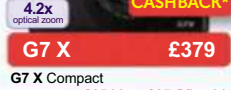
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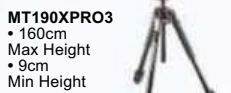


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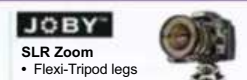


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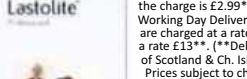
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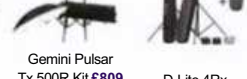
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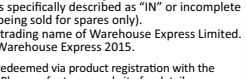
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Birds of Prey Workshop, Bedford

£99

April 16th, 17th; Private flying displays on pre-determined flightpath helps you to focus on birds in flight. Excellent opportunities with carefully chosen backgrounds. Also static shots in outstanding wooded locations. Jesses carefully hidden. This location boasts one of the largest collections of Birds of Prey in the UK. White tailed Sea Eagle, Bald Eagles, Hawks, Owls, Falcons, Kestrels, Buzzards and Long Eared Owl (new).

Foxes, Otters, Wildcats, Badgers & more, Surrey.

£145

July 13th, 14th, 15th; Inside enclosures 'til sunset. Also Owls, Snakes, Badgers, Polecats, Weasels, Hedgehog, Harvest Mice & various Deer. This is possibly England's longest established photographic venue. 2 sessions with the foxes, sometimes only inches away from you. Time is spent inside enclosures with Foxes, Otters & Scottish Wildcats. Badgers GUARANTEED. No fences or wires to shoot through for any subject today.

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Pro Birds of Prey Shoot, Bamburgh, Northumberland.

£139

June 18th, 19th; Amazing photography opportunities. Hill top views overlooking large extensive valleys and seascapes. Rocks and gorse bushes abound. Golden Eagle, Peregrine Falcon, Snowy Owl, Eagle Owl and Barn Owl will be placed in really natural situations. Jesses will be hidden where possible for those perfect "in the wild" shots. Can combine with Bass/Farne as this location is very close to the Farne Islands.

Pro Birds of Prey Shoot (2), Bamburgh, Northumberland.

£139

June 14th, 21st, 27th; New venue. Both the falconer and the birds are different to workshop above. Venues are about 20 miles apart. We will take two of the birds down to an amazingly beautiful, little known waterfall. This will provide a unique backdrop for your subjects. The falls are surrounded by trees covered with mosses and lichens. We will photograph up to 10 different species, mainly British. Maximum 8 photographers.



For more information, please visit the website or call John Wright on 01664 474040 or 07779 648850 (preferred). We will be most happy to discuss any workshop in detail, or to send more detailed leaflets to anyone without internet access.
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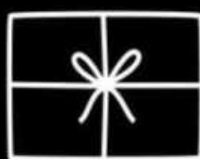
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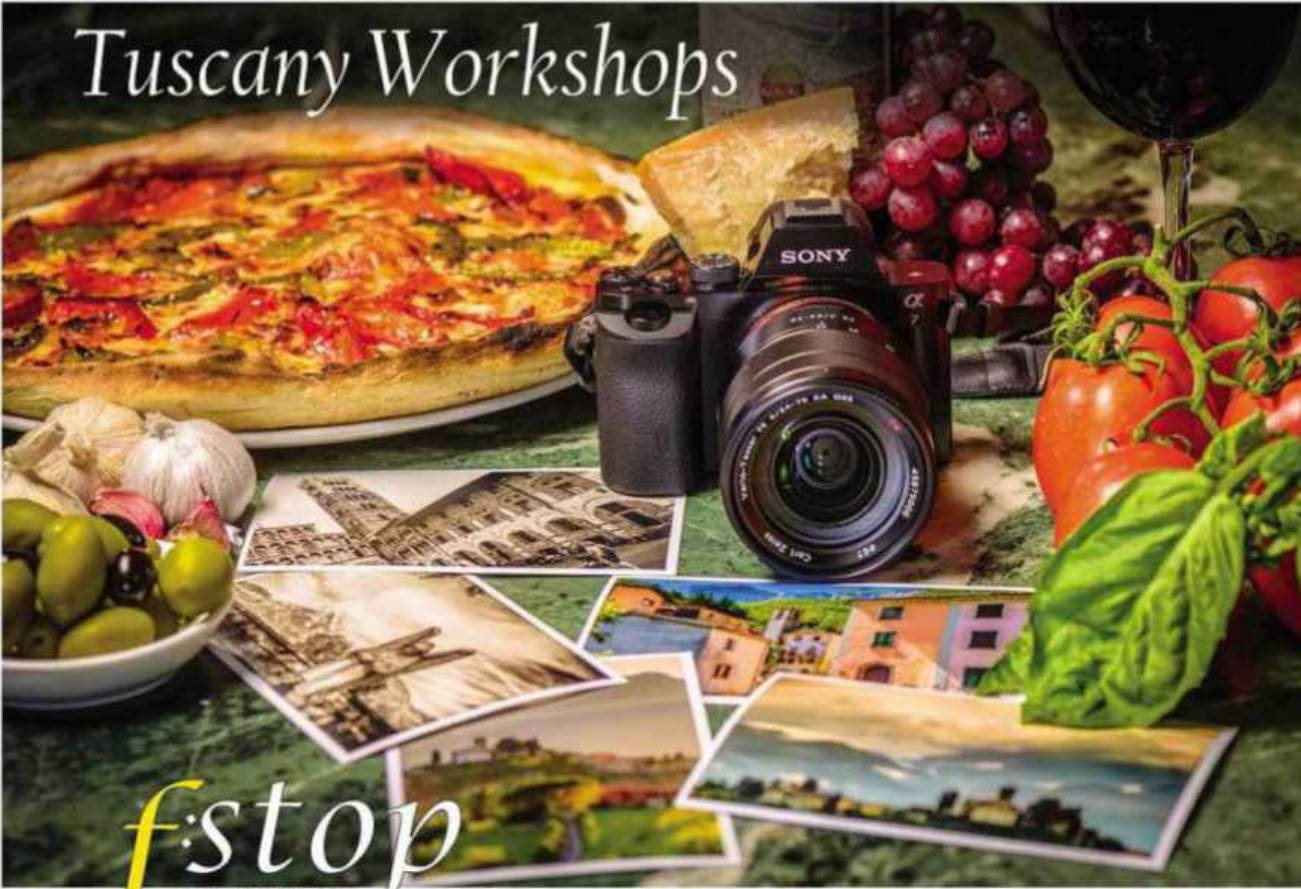


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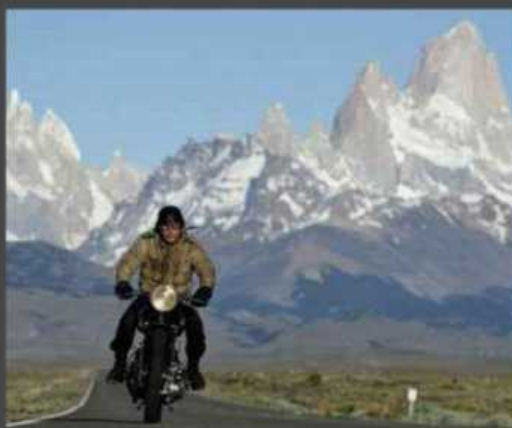


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Digital SLR Photography



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Learn from the UK's leading experts



"WHETHER YOU WANT to improve your landscapes, portraits, wildlife, travel or general camera skills, getting personalised expert advice and feedback could be just the ticket. While each month, the *Digital SLR Photography* team endeavour to help and inspire you to improve your photography, supplementing our advice with hands-on tutorials from professional photographers could help you resolve those tricky technical issues, refine your technique and get those burning photo questions answered. The benefit of group workshops, short courses and photo holidays, in the UK or abroad, is that you also get to learn from like-minded photographers as well as share your own photography knowledge and expertise. You often get left to the very best photography locations, during the best light, to ensure you have every chance of capturing stunning pictures. It can be an invaluable opportunity to gain new skills and develop existing techniques, so why not take a look through this guide to learn more about some of the most popular courses on offer and give them a try!"

Daniel Lezano
Editor, *Photography Holidays & Courses 2016*

Daniel



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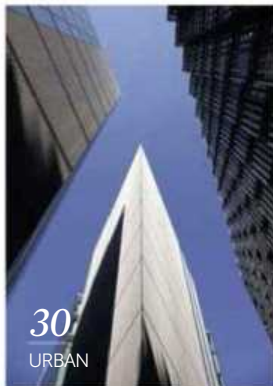
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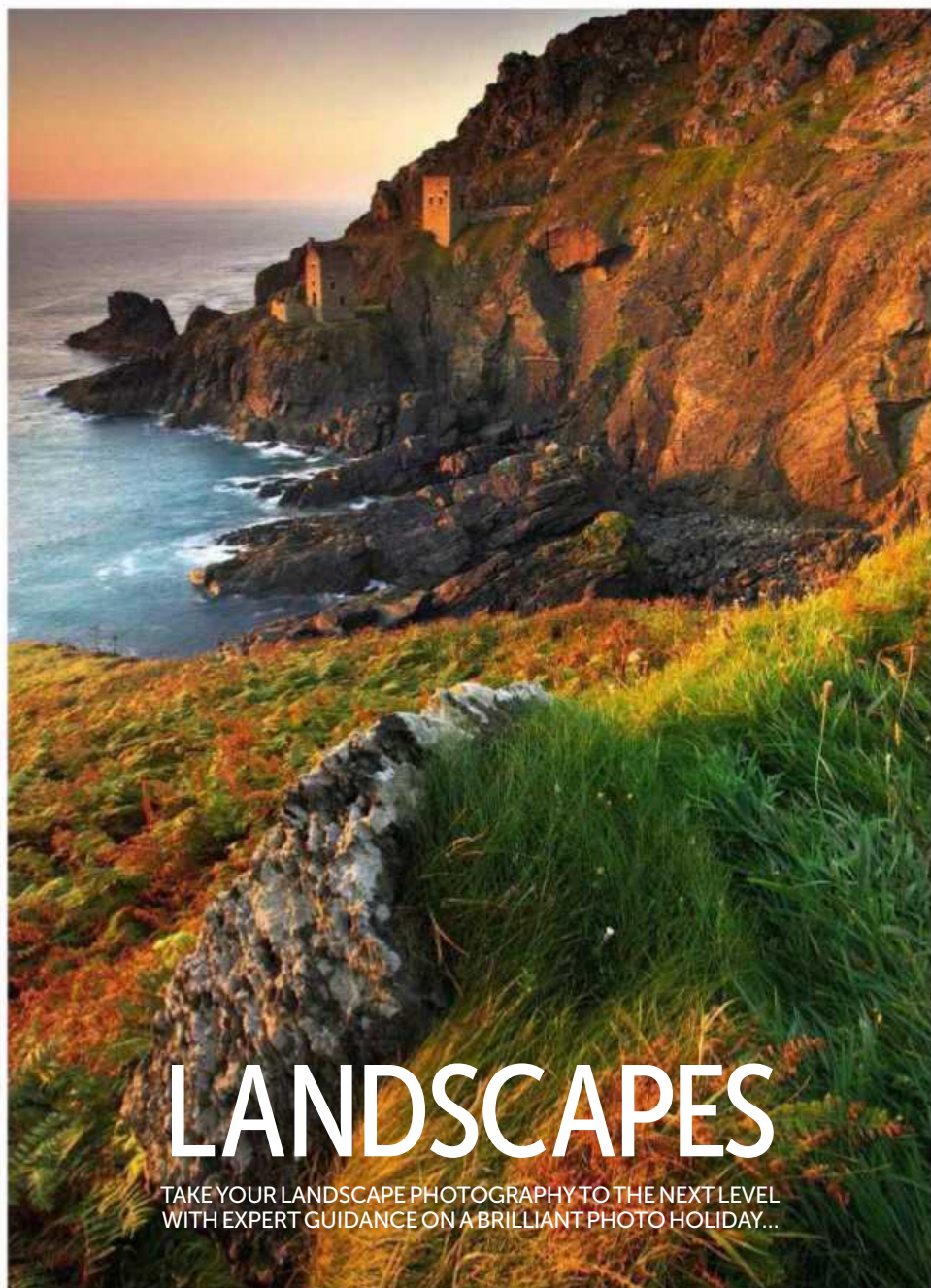
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PHOTO COURSES





LANDSCAPES

TAKE YOUR LANDSCAPE PHOTOGRAPHY TO THE NEXT LEVEL
WITH EXPERT GUIDANCE ON A BRILLIANT PHOTO HOLIDAY...

Under Celtic Skies

PEMBROKESHIRE'S PREMIER PHOTOGRAPHY WORKSHOPS

Photography workshops tailored to suit your individual needs. Run by professional photographer Kersten Howard, in his beautiful home county of Pembrokeshire and in surrounding areas in south-west Wales. The workshops are designed around you, whether you are new to photography, or have some experience with a camera. Choose from either a two-, four-, six- or eight-hour workshop, when Kersten will be on hand to offer his guidance to help you develop your photographic skills. Improve your landscape and seascape photography while exploring Pembrokeshire, which has the UK's only Coastal National Park and offers 186 miles of stunning coastline, beautiful scenery, and a myriad of historic buildings and monuments.

- **Web:** www.unqercelticskies.co.uk
- **Email:** info@khowardphotography.com
- **Telephone:** 07742 249679



Jon Gibbs Photography

LANDSCAPE PHOTOGRAPHY IN NORTH NORFOLK

One-to-one landscape photography workshops on the beautiful north Norfolk coast with Jon Gibbs, an award-winning landscape photographer, photographic gallery owner and author of three books about his local area.

The workshops are suitable for beginner to advanced level and concentrate on learning the techniques fundamental to producing successful landscape images, while visiting some beautiful locations in this lovely part of the English coast. The north Norfolk coast is incredibly varied, which will give clients an opportunity to photograph a wide subject matter, from sweeping vistas of huge beaches and saltmarshes, to detail shots of the boats and buildings to be found in the lovely harbour villages and towns. Jon will also consider group workshops and camera club visits – please see the website for details.



- **Web:** www.jon-gibbs.co.uk
- **Email:** info@jon-gibbs.co.uk
- **Telephone:** 07833 296654

Jon Gibbs Photography

Aspect2i

DEVELOP YOUR SKILLS AND PASSION WITH ASPECT2i COURSES

Aspect2i workshops are tailored to specific levels of expertise, so whether you are new to photography and want to feel more confident with your camera, or a professional needing to fine-tune your skills, there are location-based workshops and courses designed for you. Workshops are run by tutors who are acknowledged experts in their field and, being limited to small groups, there's always plenty of time for one-to-one friendly guidance and advice. Not only can you expect to be taken to stunning photo-perfect locations so you can have the best chance of grabbing that standout shot, but the course leaders will also work closely with you to improve your photography techniques, create great images and, of course, have lots of fun while you're together!

- **Web:** www.aspect2i.co.uk
- **Email:** enquiry@aspect2i.co.uk
- **Telephone:** 0845 505 1455



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WORKSHOPS IN THE GREAT OUTDOORS

Graham and Lynn both hold distinctions from the Royal Photographic Society, as well as being qualified teachers with many years' experience of teaching adults. Together they offer Cornish Camera Days (half or whole day workshops).

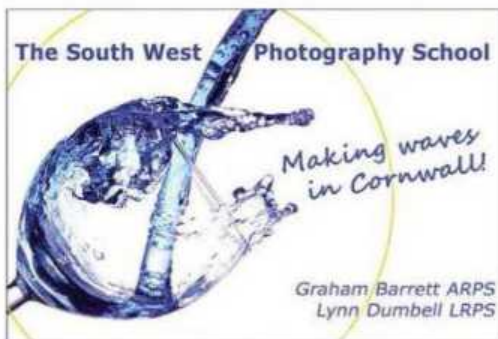
● **Out on location** Discover a rugged seascape, experience the wild and romantic moorland or enjoy a classic country house as you learn how to capture the essence of Cornwall.

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● **Mining Heritage Guided Camera Days** Develop your photography amidst the atmospheric ruins of the iconic World Heritage Sites as Graham shares his first-hand expert knowledge of working in the Cornish mines.

A range of longer courses is also available, as well as bespoke and small group sessions allowing you to develop from Complete Beginner to the Advanced Portfolio Course, all supported by exclusive interactive online resources.

● **Here is what students say:** "...Very much geared to the level and aspiration of individual students... Stimulating and challenging... Very high level of expertise... Good combination of positive encouragement and critique... Impossible not to be affected by the genuine enthusiasm for photography... Endless patience." Visit the website or call to find out more.



GRAHAM BARRETT

- **Web:** www.southwestphotographyschool.co.uk
- **Email:** enquiries@southwestphotographyschool.co.uk
- **Telephone:** 01208 831 099



Dawn 2 Dusk Photography

LANDSCAPE PHOTOGRAPHY WORKSHOPS IN THE UK

Dawn 2 Dusk Photography is run by three of the UK's leading award-winning photographers: Mark Bauer, Adam Burton and Ross Hoqfinott. On each workshop, you'll receive friendly and practical advice on subjects such as exposure, filtration, critical sharpness, lighting and composition. Beginner or enthusiast, the workshops will help you develop your skills as a landscape photographer, while visiting some of the most picturesque locations in the UK, including Cornwall, Devon, Dorset, the Lake District and Northumberland. With a minimum of two expert tutors on each course, and a maximum group size of 12, a high level of personal tuition is assured. Dawn 2 Dusk Photography offers three-, two- and one-day workshops to suit all budgets and needs.

- **Web:** www.qawn2quskphotography.co.uk
- **Email:** ross@qawn2quskphotography.co.uk
- **Telephone:** 01288 321 387



Digital Photography Holidays

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- **Web:** www.digitalphotographyholidays.com
- **Email:** info@digitalphotographyholidays.com
- **Telephone:** (+44) 07706 119609



Anthony Blake Photography

DORSET LANDSCAPE PHOTOGRAPHY WORKSHOPS

Anthony Blake offers professional landscape photography tuition and guidance for all levels. Workshops cover all aspects of camera craft from the basics of correct exposure to using filters in a creative way, as well as practising techniques to get the image right in-camera. Classic photo locations can include Corfe Castle, Durdle Door, Kimmeridge

Bay and many other locations on Dorset's spectacular Jurassic coast. Small groups guaranteed – if you have ever been on a workshop with 12 or more participants you will understand why we keep the groups to a maximum of just four. The workshops includes...

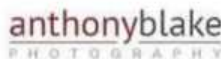
- **One-to-one tuition:**
Tailored to your needs and arranged

for a day that suits your diary.

- **One-day group workshops:**
Scheduled on preset days each month (max four).

- **Residential workshops & holidays**
Two & three day groups (max four). Other workshops include: The New Forest, Wiltshire Bluebells, Cornish Coast, National Trust's Stourhead in autumn, Adobe Lightroom courses.

- **Web:** www.anthonyblakephotography.co.uk
- **Email:** tony@anthonyblakephotography.co.uk
- **Telephone:** 01258 863436 / **Mobile:** 07710 400586





Snowdonia & Anglesey

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Snowdonia & Anglesey

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FROM THE DRAMA of high mountains, to verdant green valleys, gentle lakes, dramatic waterfalls and rivers, jaw-dropping rocky cliffs, long dune-backed beaches and idyllic rocky coves, Snowdonia and Anglesey have it all. Add to this that the weather is often full of drama and amazing light too – there are parts of Anglesey for example where the light (and the beaches) are akin to what you would expect from the Outer Hebrides. It's a real photographers paradise that anyone with a keen interest in landscapes should see.

Cheryl Hamer Photography & the sister company Women Behind the lens (offering courses exclusively for women) will offer you inspiring and creative photographic opportunities either one-to-one, or in small groups, that will really take your photography to the next level.

Cheryl is not only an expert photographer, she is also a great teacher who will put you at your ease, ensure you've got the basics spot on, and help you to explore your creativity and master more advanced techniques with your camera.

Participants frequently say that they find Cheryl's workshops hugely inspiring: for example, John said he was "lucky enough to enjoy one-to-one tuition for two days from such an excellent, enthusiastic and inspiring professional." Rosemary said: "thanks for a great couple of days It was inspiring."

Added to this, Cheryl will also provide expert tuition in post-processing techniques as part of every workshop, and follow up after your course with a critique of three of your photographs – all included in the price – plus further email follow-up if requested.

For 2016 (February) Cheryl is also



ENJOY THE LIBERATION OF YOUR CREATIVITY AND THE EXPANSION OF YOUR PHOTOGRAPHIC TECHNIQUE. ABOVE ALL, HAVE SOME FUN!

providing an eight-day half-board holiday to Iceland, all for the amazing price of £1,830 – this includes all transport, tuition, flights and great package of hotels and food. There can be no more iconic photographic destinations than Iceland and it's

difficult to find the superlatives to really do this place justice. Suffice it to say that this trip is designed to give you every opportunity to take photos at all the most photogenic locations and gives you the best chance to capture the aurora.



All Cheryl's workshops are accessible to all able people as the locations are chosen carefully to suit all fitness levels. Cheryl will be happy to discuss running one-to-one workshops for disabled people.

And just so you know: London to

Glencoe – 500 miles. No direct train line. London to Llanberis – 246 miles. direct fast train line – only two hours to Bangor and then Llanberis is only 11 miles away, with good bus links if needed. So, why go to Scotland when you can come to

Wales? Come and join Cheryl, enjoy the liberation of your creativity and the expansion of your photographic technique. Above all, come and have some fun!

Visit: www.cherylhamer.com or www.womenbehindthelens.co.uk

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Digital SLR Photography is the UK's leading magazine for digital SLR photographers of all levels from beginner to enthusiast and professionals. It will inform and entertain you through a unique blend of technique articles, inspirational images, news and authoritative reviews.

Covering topics such as landscapes, portraits and close-up photography, this magazine provides a focused and comprehensive read guaranteed to help you get the most out of your photography.

Digital SLR Photography's team of experts include several of the UK's leading professional photographers, ensuring you get the very best advice. Our regular contributors include:



LEE FROST LANDSCAPE & TRAVEL

A long-standing regular contributor, Lee is a fountain of knowledge when it comes to shooting landscapes and delivering expert tutorials.

// leefrost.co.uk



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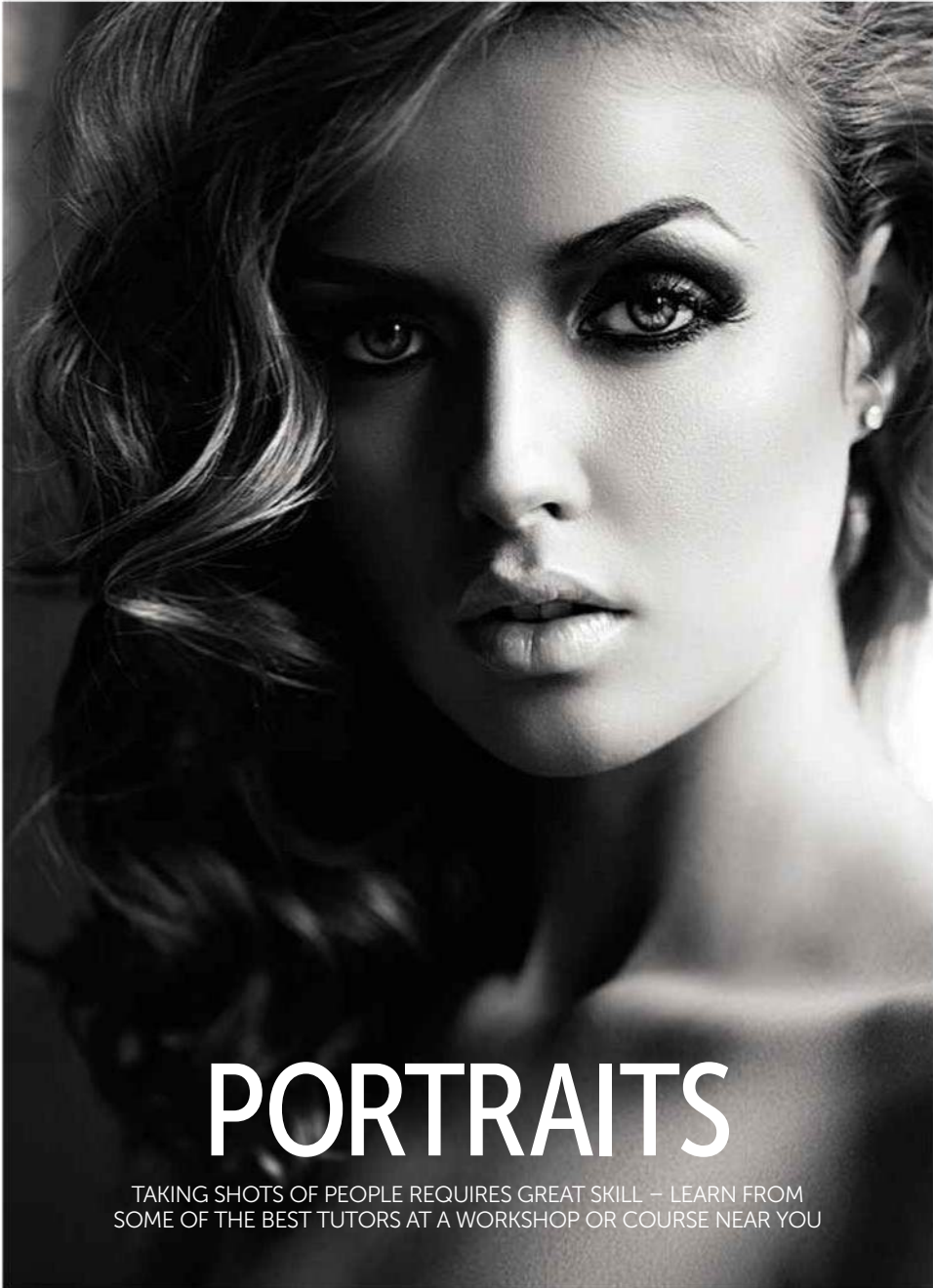
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- **Web:** www.pauls-studio.co.uk
- **Email:** info@pauls-studio.co.uk
- **Telephone:** 07930 462906

www.pauls-studio.co.uk



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Park Cameras offers various portrait and studio-based courses tutored by industry-recognised experts. Courses are available to cover basic, intermediate and advanced levels using studio or electronic off-camera flash (Speedlites), and cover everything from producing a portfolio to creative figure and people photography. Our courses ensure maximum involvement and practical time photographing models. Courses are available at our central London store or in our purpose-built studio in Burgess Hill, West Sussex. A full buffet lunch and beverages are included (dietary requirements can be catered for). Plus as an added benefit all attendees will be provided with money-off vouchers to be used at Park Cameras. See the whole list of courses on the website.

- **Web:** www.parkcameras.com/training
- **Email:** sales@parkcameras.com
- **Telephone:** 01444 237091

Park Cameras
SCHOOL OF PHOTOGRAPHY



The Societies

LEARN FROM WORLD-RENOUNDED PHOTOGRAPHERS

The Societies offers a range of photographic courses including on-location seminars at some of the UK's most inspiring venues, educational workshops and in-depth business classes. But it's our annual international flagship event – the Photographic Convention in London – that's even more remarkable. Whether you're a newcomer to the profession or a seasoned pro, the Convention offers the chance to absorb a breadth of knowledge from more than 100 renowned lecturers, along with a three-day trade show. Free photographic road shows are also held throughout the year, hosted by major players in the photographic industry. See website for details.

- **Web:** www.swpp.co.uk/seminars/
- **Email:** info@swpp.co.uk
- **Telephone:** 01745 356935



The Societies
Professional Image-makers

SIGMA

3 Day Test Drive



Sigma has teamed up with a number of retailers throughout the UK to offer you a free three day 'test drive' of the latest Sigma digital cameras.

The range of Sigma cameras provides photographers with a tool to capture images with a jaw-dropping level of detail. Each of these cameras utilise a three-layer Foveon image sensor which is renowned for producing exceptional skin tones and a film-like quality. The sensor works by using three silicon-embedded layers of photo detectors and can efficiently reproduce colour more accurately, and offer sharper resolution, pixel for pixel, than any conventional image sensor.

The following retailers have committed to stock a selection of Sigma digital cameras and accessories. The latest range of Sigma cameras are available from these retailers to try for three days, free of charge.

This is a great opportunity for photographers to try out the Foveon based cameras and see for themselves how good they really are. Please contact one of the participating retailers for more information and availability to avoid disappointment.

Park Cameras

York Road, Victoria Business Park
Burgess Hill, RH15 9TT
Tel: 01444 237 070 | www.parkcameras.com

Clifton Cameras

28 Parsonage Street Dursley, GL11 4AA
Tel: 01453 548128 | www.cliftoncameras.co.uk

Park Cameras

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Tel: 01444 237 070 | www.parkcameras.com

London Camera Exchange

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Tel: 01332 348 644 | www.lcegroup.co.uk

Ffordes Ltd

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Inverness-Shire, IV4 7BQ
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D & P Photographic

76 High Street, Gosforth, NE3 1HB
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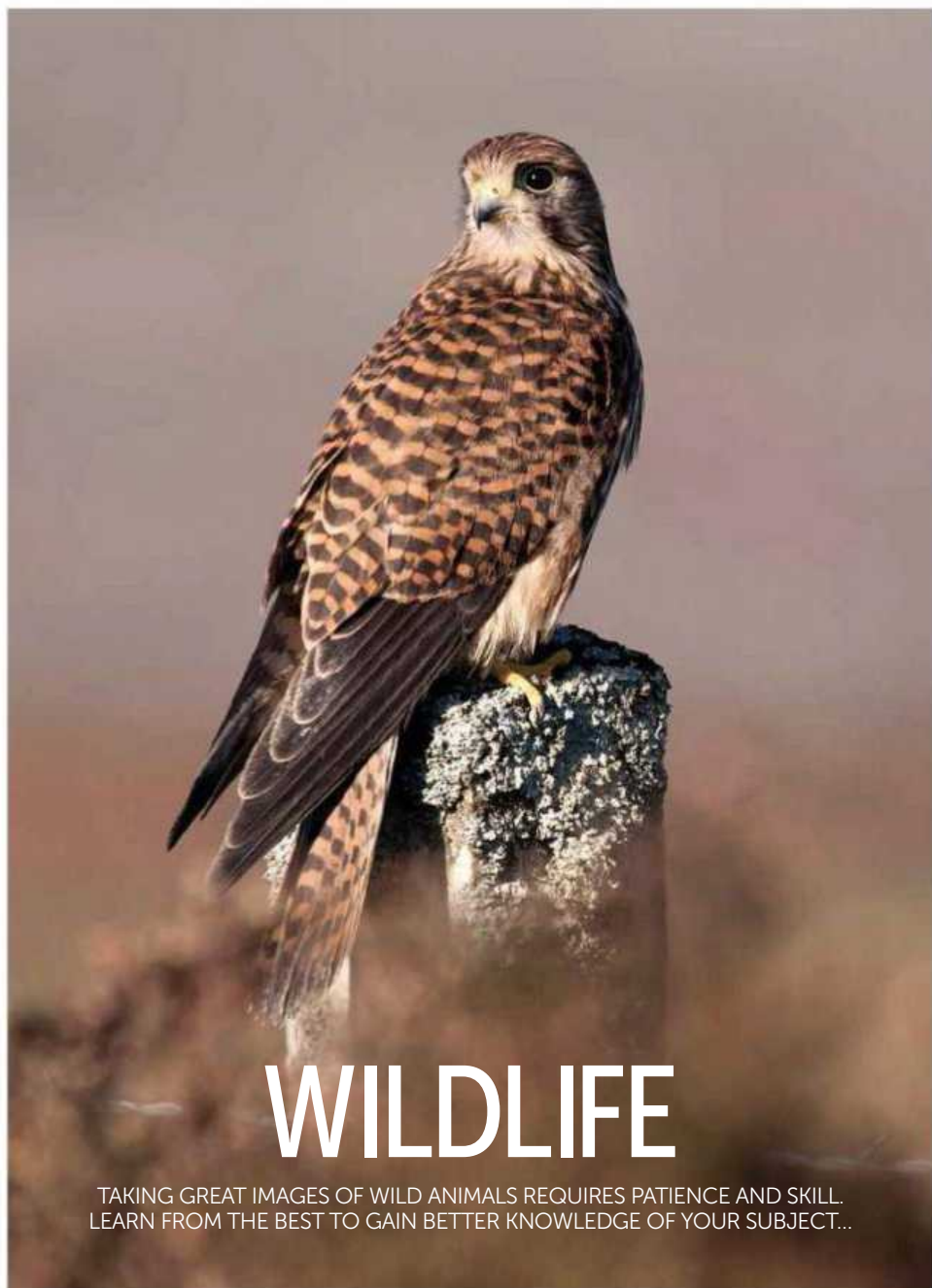


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- **Web:** www.britishwildlifecentre.co.uk
- **Email:** info@britishwildlifecentre.co.uk
- **Telephone:** 01342 834658



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- **Web:** www.clicketyclicksafaris.com
- **Email:** michelle@clicketyclick.eu
- **Telephone:** +27 82 762 9900



Photographic Safaris

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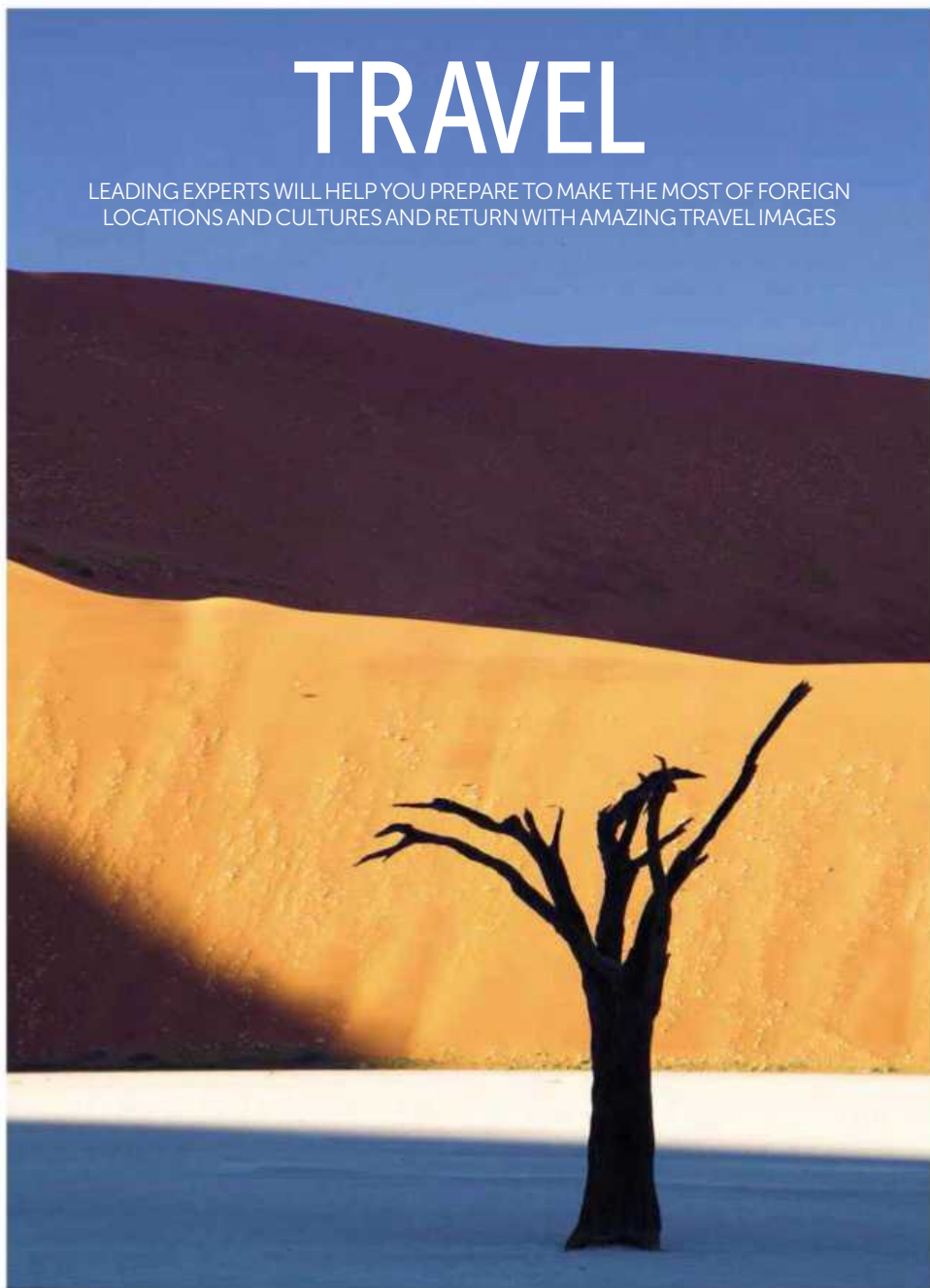
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There are many Tuscany photography workshops and holidays, but this one is located in the northern part of Tuscany. Northern Tuscany has a more mountainous, and therefore a more varied landscape than the southern parts of Tuscany.

Our Tuscany photography

workshops are located in the Garfagnana region of north-west Tuscany. Garfagnana lies in a more isolated region of Tuscany, which keeps it tucked away from the hordes of tourists and allows you to take images that avoid the clichés of Tuscany. This ensures you can relax from the stresses and strains of everyday life, avoid the crazy driving and not worry about being ripped off in every shop and restaurant during your stay, before returning home with truly unique Tuscan photographs.

The landscape of Garfagnana blends rugged mountains with broad valleys where olive trees, vines and chestnut trees form a lush green blanket, contrasting with the terracotta roofs. This provides



a diverse and idyllic scenery that is beautiful in every season. This all lends itself to you having a memorable and truly inspiring photographic holiday.

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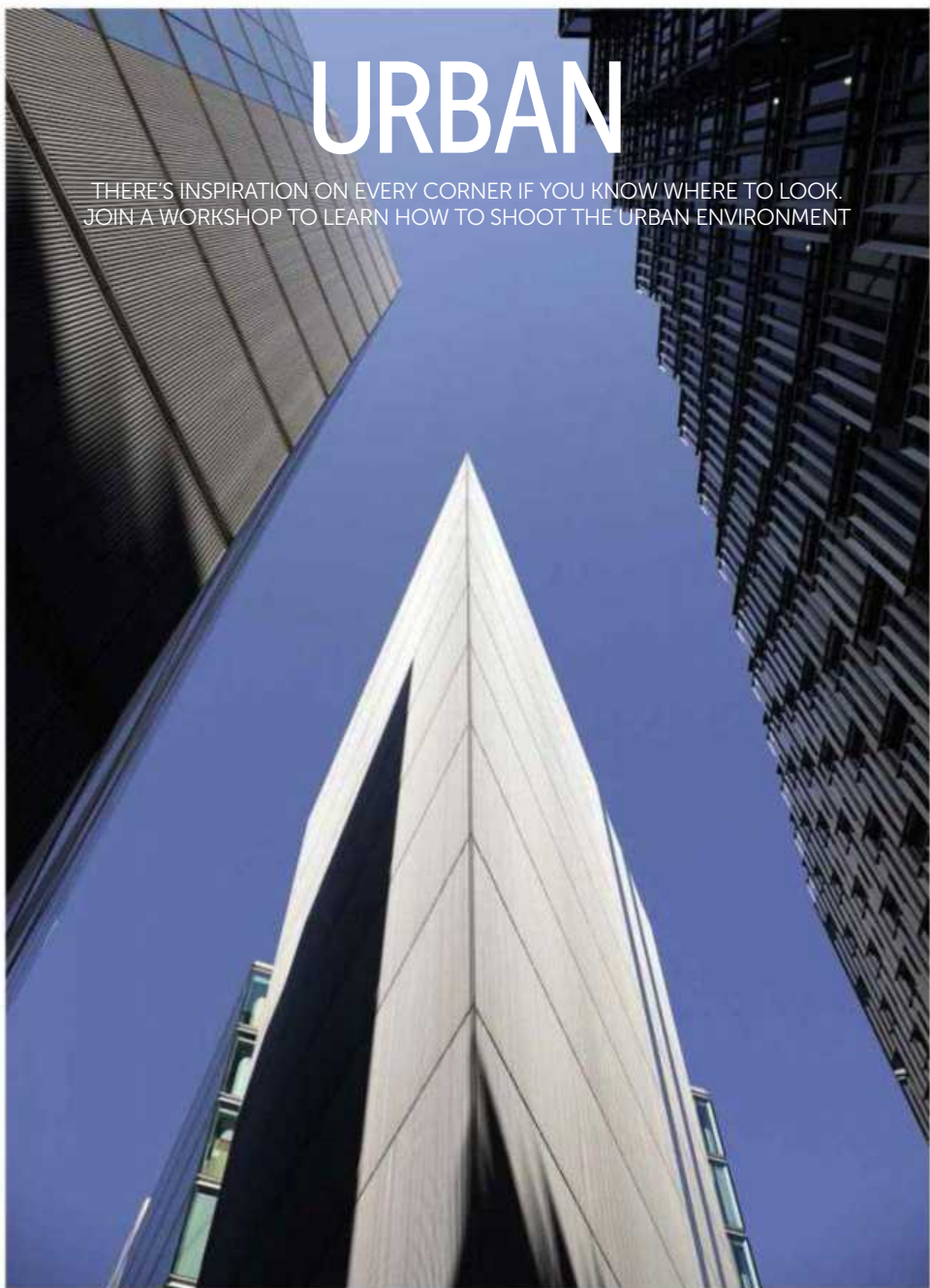
bowensdirect.com

Promo17 Gemini 500Pro bw8610 Offer available at participating retailers from 5th October 2015 to 30th October 2015. Subject to stock availability. Contact Bowens - Tel: +44(0)1206 832600 / Email: info@bowens.co.uk

URBAN

THERE'S INSPIRATION ON EVERY CORNER IF YOU KNOW WHERE TO LOOK.
JOIN A WORKSHOP TO LEARN HOW TO SHOOT THE URBAN ENVIRONMENT

LEE PROST



Hairy Goat

LEARN WITH HAIRY GOAT PHOTOGRAPHY WORKSHOPS

Hairy Goat offers a variety of photography workshops and instructional tours, ranging from three hours to all-day courses, including:

- **Beginner:** the essentials of photography.
 - **Intermediate:** for those ready to explore metering, Raw, manual mode and creative options.
 - **Night & Low-Level Light, or Christmas Lights:** for anyone past beginner level with a bridge camera or digital SLR.
 - **Image Processing:** learn how to convert and amend your images.
 - **London Photography Tour:** a four-hour instructional tour with on-the-spot photography tuition while shooting London landmarks.
- For up-to-date information on course content, dates and prices, please refer to the Hairy Goat website. Courses are held in central London. Group sizes are limited to six or seven people. Larger groups, schools or corporate events can also be arranged. Read Hairy Goat's fantastic reviews on TripAdvisor.



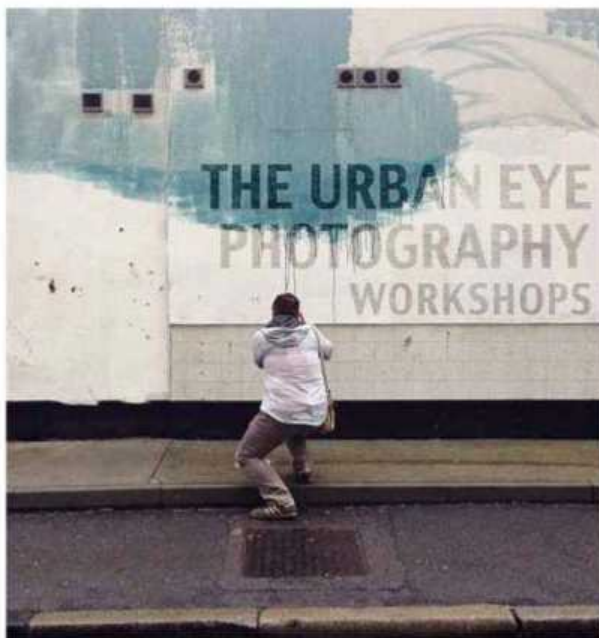
- **Web:** www.hairygoat.net
- **Email:** corinna@hairygoat.net
- **Telephone:** +44 (0)7540 832771
- **Twitter:** @HairyGoatTours
- **Flickr:** www.flickr.com/groups/hairygoat/



The Urban Eye Photography

FOR THOSE LOOKING FOR SOMETHING A LITTLE BIT DIFFERENT...

You can join Ida Pap alone or with a maximum of two other photographers for an exciting journey around London's trendy Shoreditch. Over a structured four-hour period you will explore different areas of urban photography and learn how to see things in the urban environment in a different light, capturing the photographic potential of the urban world around you. During the session you will explore the different aspects of urban photography and learn how to turn a seemingly uninteresting object in to a piece of art. These workshops are for anyone who wants to develop a creative eye in order to progress their photography skills to the next level. Ideally you are someone with a practical knowledge of your camera wanting to get more creative with your photos. Participants will learn Ida's secrets for viewing things in our urban environment from a new perspective and after the shoot will be offered critique and feedback. For dates and further information, please refer to the website: www.ideoda.com/workshop



- **Web:** www.ideoda.com/contact
- **Email:** uepworkshop@gmail.com
- **Telephone:** 07979 893303

THE URBAN EYE
PRIVATE PHOTOGRAPHY WORKSHOPS

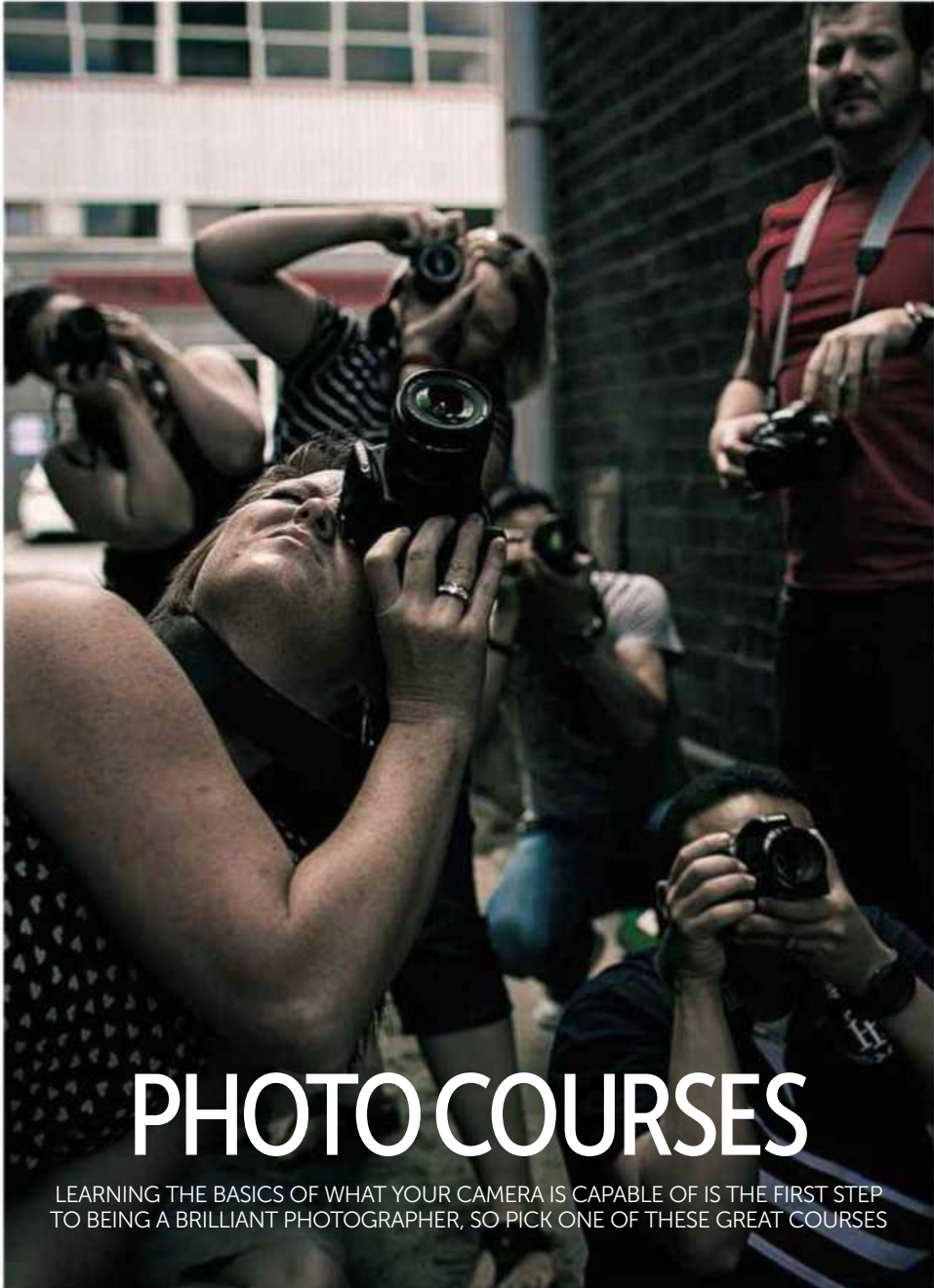


PHOTO COURSES

LEARNING THE BASICS OF WHAT YOUR CAMERA IS CAPABLE OF IS THE FIRST STEP TO BEING A BRILLIANT PHOTOGRAPHER, SO PICK ONE OF THESE GREAT COURSES

Park Cameras

UNDERSTAND YOUR DSLR AND TAKE BETTER PICTURES

Park Cameras offers a variety of camera courses held at both our central London and Burgess Hill stores. Courses are available from entry-level DSLRs up to more advanced cameras. You can book private one-to-one sessions to be guided expertly through the use of your digital SLR should there not be a course at a convenient time for you to attend. All of our camera courses have small numbers of delegates to ensure maximum involvement. A full buffet lunch and frequent beverages are included (dietary requirements can be catered for), plus as an added benefit all attendees will be provided with money-off vouchers to be used at Park Cameras. See the whole list of courses available by visiting our website!



- **Web:** www.parkcameras.com/training
- **Email:** sales@parkcameras.com
- **Telephone:** 01444 237091

Park Cameras
SCHOOL OF PHOTOGRAPHY

Jessops

LEARN THE ROPES WITH JESSOPS ACADEMY

Jessops Academy caters for all skill levels with a range of photography courses offering friendly, first-class tuition that's both informal and easy to follow. Whether you're an amateur or an advanced digital photographer, the range of courses and subjects will help you learn all you need to improve your photography through a fun, hands-on learning approach.

- **Introduction levels:** Compact, bridge camera, introduction to digital SLR
- **Intermediate levels:** Intermediate digital SLR, studio, city tours
- **Advanced level:** Advanced digital SLR, weddings, birds of prey
- **NEW! Experience days:** Safari days, macro animal, big cat days



- **Web:** www.jessopsacademy.com
- **Email:** via website
- **Telephone:** 0116 232 6265

JESSOPS
academy

DSLR Photography Courses

TAKE YOUR PHOTOGRAPHY TO THE NEXT LEVEL

Whether a complete novice or keen hobbyist, we have photography courses to suit all levels of skill and experience.

- **Beginner:** Digital SLR, street, studio, portrait, night & low light
- **Intermediate:** Product, food, lifestyle, fashion, weddings
- **READER OFFER!** 10% discount promo code: DSLRMAG

"After two years of playing around with my camera it was great to attend this course and finally learn the techniques I needed to get the results I wanted. Highly recommended!"



- **Web:** www.dsrlrphotographycourses.com
- **Email:** info@dsrlrphotographycourses.com
- **Telephone:** 020 8947 8118



DSLR Courses
Photography

Park Cameras

LEARN HOW TO TRANSFORM YOUR PHOTOS

Park Cameras offers a number of post-production and manipulation courses. Subjects covered include the use of Adobe Photoshop Elements and Adobe Lightroom (including Lightroom 5.0), as well as tailor-made courses on subjects such as post-production of wildlife images. These courses are designed to cover the essential workflow, associated tools and techniques associated with manipulating JPEG and Raw images as well as the importance of backing up your images via a variety of methods. The combination of the state-of-the-art facilities and experienced tutors help ensure the best possible learning experience. These courses are very hands-on, with a PC or Mac available for each customer. Our post-production courses are held in the evening, half-day or full-day, and start from £32. All delegates receive helpful course notes, and money-off vouchers to be used at Park Cameras.



- **Web:** www.parkcameras.com/training
- **Email:** sales@parkcameras.com
- **Telephone:** 01444 237091



Northumberland Photo Training

LANDSCAPES AND POST-PRODUCTION TRAINING

Northumberland Photo Training offers photo workshops tailored to suit your individual skill set and interests. Tuition is either one-to-one or in small groups, and covers the basics of digital photography to advanced techniques and post-production. Most importantly, tutor Andy Craig teaches the art of natural photography. You'll learn about atmosphere and light: how to see the potential in a location and how to make beautiful photographs that document the story of the landscape. Digital post-production is taught using a state-of-the-art computer suite and Photoshop and Photoshop Elements. The courses, starting from £65 for a half-day PhotoTrail to two days' advanced tuition, are all set around the spectacular landscapes and seascapes of Northumberland.

- **Web:** www.acphototraining.co.uk
- **Email:** andy@andycraigphotography.com
- **Telephone:** 01665 576012



Focus 5 Photography

POST-PRODUCTION COURSES AT FOCUS 5 PHOTOGRAPHY

Focus 5 Photography offers workshops in colour management and post-production techniques in Lightroom, Photoshop and Nik. Workshops can be tailored to suit individual needs on a one-to-one basis, or small groups of up to five. Please contact us if you would like to know more and we can let you know availability. The one-day workshops are based in our studio just south of Cambridge – you'll be able to get some hands-on experience setting up your own camera and applying it in a studio setting. For those of you who prefer to be out in the fresh air, we also run photographic courses in the beautiful and majestic setting of the Pyrenees in south-west France – see pyrennique.com for more information.

- **Web:** www.focus5photography.co.uk
- **Email:** courses@focus5.photography
- **Telephone:** 01223 835999 / 07976 285281



www.**ShootSmart**.co.uk

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and despite the recession
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If you know how and where to get it!

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BEGINNER, ENTHUSIAST OR SEMI PRO

1 - 5 day Wedding and Portrait Workshops & Courses



New to Photography, keen Enthusiast or Semi Professional? We have photography courses and workshops to suit all levels of experience.

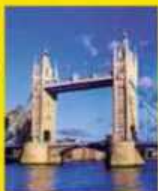
Workshops are 'hands on' and include studio, location and wedding shoots. Whilst you are training you will be able to start to build your portfolio in order to help you gain a professional qualification, and get those all important letters after your name.

Practical 'hands-on' shooting - not sitting in a classroom learning theory

T: 01422 311 566

South Lane Works, Elland, HX5 0HG

At the heart of the image



Nikon
School

Nikon School is a best in class photographic training facility located at our Nikon 'Centre of Excellence' in the heart of London, just two minutes from Oxford Circus. Equipped with the latest Nikon camera technology, the school is a creative, inspiring venue that gives rise to the best in photography. Courses run from Tuesday to Saturday and range from getting started with DSLR photography, to technique-specific courses and photography experience days. Book your course at nikon.co.uk/training.

✕ Nikon School at Nikon Centre of Excellence, 63-64 Margaret Street, London, W1W 8SW

